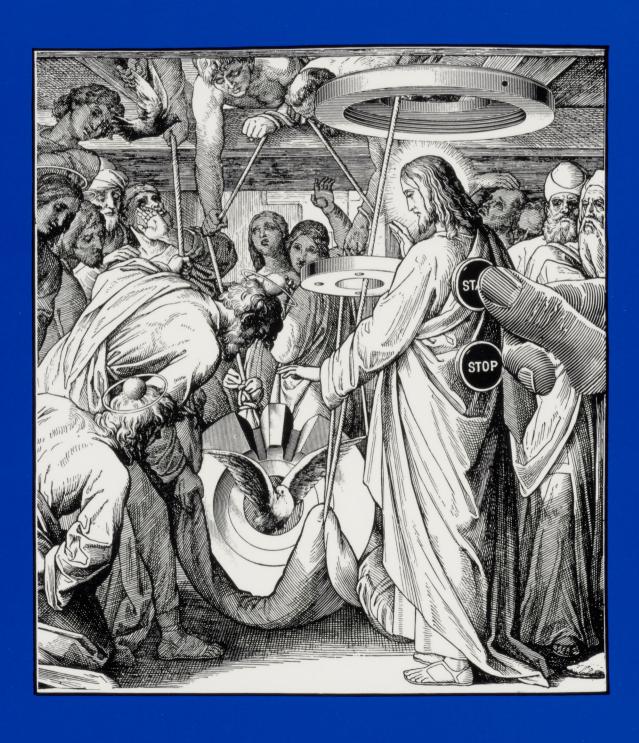
CANYON CINEMA





CANYON CINEMA

Film/Video Catalog 7 1992

25th Anniversary Issue

Canyon Cinema • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Monday-Friday, 9am-5pm

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. A \$15 charge is requested to help defray the publishing costs of this volume.

Canyon Cinema Film/Video Catalog 7 1992 compiled and edited by

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With special thanks to

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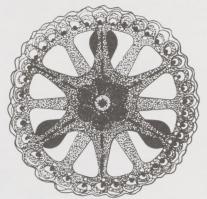
Front Cover **Deus ex Machina** by Bruce Conner ©1987

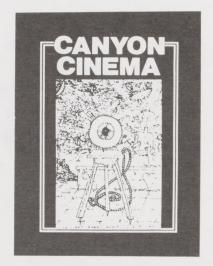
Back Cover Watch by Rock Ross ©1992

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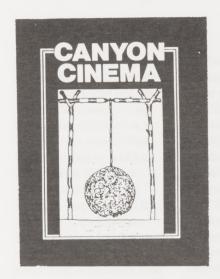








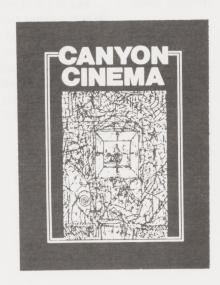




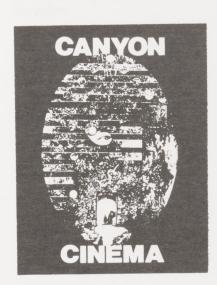




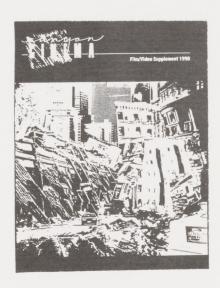












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Policy Statement

Canyon Cinema was formed in 1966 by a small number of filmmakers who felt the need for an alternative to the existing distribution structure. An organization begun and run by and for independent filmmakers was envisioned, which would be responsive to the needs of these filmmakers rather than any exigencies of the commercial marketplace. That is precisely what Canyon Cinema became and continues, very successfully, to be. Canyon is a democratic, non-discriminatory outlet for the distribution of independent film, works which would otherwise have difficulty being screened. It is a membership organization which any filmmaker may join by paying a yearly membership fee and depositing work. The members write their own catalog descriptions and establish their own rental fees. Members collect the majority of the rental fee and the prints remain the property of the filmmaker.

It is Canyon's policy not to promote, through advertising or phone queries, any one film over another but only to promote the entire organization. Additionally, and concordant with its overall philosophy, Canyon will not act as a "sub-distributor" for films brought in by its members and not made by them. These may be films that are by deceased filmmakers and are already in distribution with other companies. The policy of Canyon Cinema requires that all films be deposited by their makers, or, if deceased, that these works are authorized for distribution by the relatives or estate of the deceased filmmaker.

Canyon Cinema remains committed to adapting itself to the needs of a continually evolving media marketplace. To this end, Canyon has expanded to incorporate the sales of videotapes and advertising, and is fully computerized. Members are encouraged to develop new means of expanding distribution or to promote their own work and develop thematic packages of films that can be advertised and rented together.

Board Members and Staff feel that adherence to these basic principles has kept Canyon Cinema healthy and growing through often lean and uncertain times. We remain committed to the fundamental policy outlined in this statement for the future.

Ordering Information

Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema are listed in this catalog, following rental fee information. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #7 contains complete descriptions and rental fees for more than 2,000 works available to rent from more than 360 filmmakers worldwide. In addition, Canyon Cinema continuously receives new titles for rent. There are films not listed in

either Catalog #7 or its supplements that are available directly from member filmmakers. If you wish to order Catalog #7 or if you have any questions about films not listed, please contact Canyon's office.

How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D. Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

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Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 7 WORKING DAYS prior to OUR SHIPPING DATE. Failure to do so makes the offender liable for assessment of penalty charges and seriously inconveniences other film users.

Shipping and Handling

Films are shipped via United Parcel Service 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of \$5 for the first film title for each showdate, and \$1 for each additional film, is included on the invoice.

Renters are required to return films PREPAID POST-MARKED ON THE DAY FOL-LOWING THE SCREENING DATE—excluding United Parcel Service or Post Office holidays.

Renters are to insure all shipments for at least \$100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema. Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time the film spends in transit and the risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of nongumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the continental United States. It is the broker's responsibility to transport the films, at the renter's expense, to the exhibitor.

All invoices are to be paid in United States currency.

International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States currency.

Ordering Information VIDEOTAPE SALES

Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both. Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, re-sold, or broadcast on television. These stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of \$8.00 for the first tape ordered, plus \$3.50 per additional tape, will be charged in addition to the sale price. California residents must add 8.5% sales tax.

Format

Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume. Canyon Cinema Catalog #7 is also available from our office. This volume contains more than 2,000 film titles available for rent by more than 360 filmmakers worldwide.

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All tapes listed in this volume are protected by Title 17 of the United States Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette [unless otherwise specified] is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."

On Projection

Pre-test the projector; keep a short reel of easily replaceable film stock on hand for this purpose. **REMEMBER:** Prints rented from Canyon Cinema-and other distributors-are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users-as well as our handling of your future requests.

CLEAN THE FILM GATE with a soft brush before threading the film.

Check for correct loop and proper sound level, and see that the picture is squared on the screen.

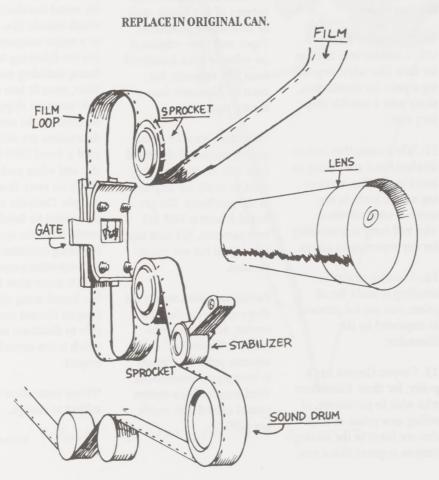
After showing the film, REWIND CAREFULLY ONTO THE ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.

TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film. FOCUS: The best friend a sharp-eyed audience ever had is a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.

PROJECTION SPEED: unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"-24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.



Filmmaker's Agreement

- 1. Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we stress is that the films submitted must be prints, free of splices.
- 2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.
- 3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.
- 4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.
- **5.** Filmmakers are accounted to only upon request.
- 6. Filmmaker must state specifically the rental rate desired.
- 7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, and selected reviews. Filmmakers should

- state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.
- 8. Dues are \$25 per year.* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.
- **9.** To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.
- 10. Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.
- 11. When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.
- 12. A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.
- 13. Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Canyon requires that a new

- (never projected) film be deposited for sale purposes only. Prints deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema.* Listings of titles for sale will be printed in our publications.
- 14. Videotapes are accepted for sale purposes only. Submission of tapes is open to filmmaker members of Canyon Cinema as well as to current non-members. Videotapes of any length, style or content are acceptable. Tapes may have originated on video or been transfered from film originals, but must be duplicates from a master tape.

Videotapes must be of sale quality, unused, fully labled with title, credits, etc. They must be ready for shipment to the purchaser. The preferred format is VHS 1/2 inch cassettes. 3/4 inch tape is accepted but not recommended.

Participants must supply catalog copy giving the title, credits, dates, sale price (one for "Home Use" and a separate price for "Others" is strongly recommended). Total length of description cannot exceed 150 words per title.

For current members of Canyon Cinema there is no charge for this service. For new members, a membership fee of \$50 is required to help cover the cost of catalog printing, advertising and administration.

Sale price is to be determined by the maker of the work.

Royalties are to be paid based on sale price with 75% being returned to the maker and 25% retained by Canyon Cinema.

15. Canyon is also accepting for rental installation pieces which include film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be double-boxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.

*Please note: these rates are subject to change.



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Films for Rent

ADLESTEIN

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Jerry Abrams

Be-In

Music by Blue Cheer. Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel, and Buddha.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, color/so, 7m, \$20

Eyetoon

Credits: Sound by David Litwin, Different Fur Trading Co., S.F.

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love-his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence-always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled." -John L. Wasserman, San Francisco Chronicle

"The film EYETOON would seem to be the perfect synthesis of the metaphysical, spiritual and sexual feelings of a sensitive experimental filmmaker." —Reverend Earl Shagley

16mm, color/so, 8m, \$25

Lotus Wing

The world is recommitting sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the animated virility of Krazy Kat. LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

16mm, b&w/color/so, 17m, \$30

Mainstream

The infinite span of a thought is transformed into spatial-temporal intersects—to become and become and become and become and become and never more or less—MAINSTREAM is a fresh dip into oblivion—a confused taste of love—an expanded glimpse into a micro-moment—a sliver of mind's motion becoming.

16mm, color/so, 7m, \$20

Gary Adlestein

Italian Places

Comprised of four short films on a single reel: SORRENTO, a shutter/stutter study of Italian street life (shooting through wooden shutters had the feel of a zoetrope); LA VECIA, awakening one morning to a light projection from the Grand Canal that Venetians call *la vecia*; BOMARZO, sacred wood monsters built by Turkish prisoners

for Count Orsini in the 16th Century; EMBARKATION TO THE ISLE OF CAPRI, after Watteau and Fellini.

"An exquisite travel film." —Linda Gross, *Los Angeles Times*; "Two of my favorites, SORRENTO and EMBARKATION, are very conceptually simple but highly elegant studies." —Tom Chomont, *Independent Eye*.

Shown: Pasadena Filmforum, L.A. Filmforum, S.F. Cinematheque, Pittsburgh Filmmakers, Quebec International S8mm Festival, Interfilm (Berlin), Ann Arbor S8mm Festival, Collective for Living Cinema, Millenium (N.Y.).

1980-1985, S8mm, color/so, 11.5m (18fps), \$20 Available for sale on videotape.

St. Teresa

After Bernini's "Ecstasy": baroque excess and dazzle; shot in S.M. della Vittoria in Rome.

"Essential viewing for church groups, art history classes, fledgling saints and martyrs of all ages."—Albert Kilchesty, "Heavenly Visions" program notes, L.A. Filmforum, 1985.

Shown: S.F. Cinematheque, Pasadena Filmforum, L.A. Filmforum, Frontera Media Arts (El Paso), Collective for Living Cinema, Millenium (N.Y.).

1983, 16mm, color/so, 4.5m (18fps), \$20 Available for sale on videotape.

Room in His Heart

(shorter version)

A movie/meditation on scenes from Nathaniel West's *Miss Lonelyhearts*.

"Faithful to West in spirit...a remarkable film." —Tom Chomont, *Independent Eye*.

Shown: L.A. Filmforum, Frontera Media Arts (El Paso), Collective for Living Cinema, Millenium (N.Y.).

Longer 40-minute version available from Film-Makers' Cooperative, N.Y.

1985, 16mm, color/so, 20m, \$50

Kore/Kouros

A study of the male and female nude; in honor of the painter Harry Koursaros and the classical beauty he loved. Photos and paintings by Koursaros. The first 2.75 minutes are silent.

"The most erotic film elegy that I can recall ever seeing." — Albert Kilchesty.

Shown: Second Annual New York City Lesbian and Gay Experimental Film Festival, Collective for Living Cinema, Millennium.

1987, S8mm, color/so, 10.5m (18fps), \$25 Available for sale on videotape.

S-8 Diaries: 1987-89

L.A. 3/87, sync. sound memento of West Coast visit (Buddy K., the desert, Filmforum, Hollywood). Cited by Howard Guttenplan as one of the outstanding films of the 1988 Exit Art International Forum of Super 8; WILDWOOD 2/88, a Sunday/winter drive to the Jersey shore and back. Two films on one reel.

Shown: Exit Art (N.Y.), Collective for Living Cinema, Millenium

1987-1989, S8mm, color/so, 10.5m (18fps), \$25 Available for sale on videotape.

ADLESTEIN

More Italian Places

Comprised of three short films: SELINUNTE, Greek ruins in Sicily; you can hear the stones breathe; VERONA, Guisti Gardens, castelvecchio, the Adige, Piazza delle Erbe; BAY OF NAPLES, serene blue bay with Vesuvio looming.

"The films in ITALIAN PLACES and MORE ITALIAN PLACES, a series of S-8 films made over the course of a decade, display the same obvious love of place which permeates Adlestein's earlier films made in his rural Pennsylvania surroundings. Ostensibly a grouping of films constructed in a travel/home movie format, the individual films...go well beyond the confines of that idiom as they explore, both playfully and philosophically, qualities of light, cultural differences and the very nature of travel and tourism itself...Along with Richard Lerman's ongoing S-8 sound TRANSDUCER SERIES. Adlestein's ITALIAN PLACES is one of the more satisfying 'se-

1989, S8mm, color/so, 12.25m (18fps), \$25 Available for sale on videotape.

ries' of Super-8 films currently

being made." -Albert Kilchesty

Pink Venise I Like

A continuation of some of the concerns of my ITALIAN PLACES series (spontaneous, in-camera responses to place and situation) with the addition of the layering of images and sounds—through AB printing—which the overwhelmingly sensuous plentitude (paradoxical in a place that has whispered "Death" to so many) of Venice suggested.

"Venise dousse son plaiser tout de suite." —Jean Cocteau

1989, S8mm, color/so, 11.5m (18fps), \$20

Spring/Fall Cinesongs: For Storm De Hirsch

A homage to Storm De Hirsch, one of the pioneers of the New American Cinema and, in particular, the artistic use of S8mm (e.g. her gloriously lyrical CINE SONNETS). Layered—AB printed—seasonal images and sounds bursting into being and fading simultaneously.

"Exuberance is beauty...Energy is Eternal Delight." —William Blake

1990, S8mm, color/so, 11m (18fps), \$25

Stone Harbor/ Forsythia

Two nature lyrics on one reel. In the first, Debussy meets the Jersey shore (*La Mer* was on the tape recorder plugged into the camera—bits of it came over to the film with every shot of the waves). The second film (shot the next day, after a weekend of filming water) was a response to a most garish, almost frighteningly beautiful, harbinger of spring.

1990, S8mm, color/so, 5m (18fps), \$20

Cezannscapes #1 and #2

His paintings are *there*, in the landscape. #1 starts in Avignon then moves up and down Mt. St. Victoire. #2 again moves up and down; this time the deserted, ancient hill town of Les Baux, haunted by ghosts of the Troubadours of Provence.

1991, S8mm, color/so, 5.5m (18fps), \$20

All of the above films also available from Film-Makers' Cooperative, N.Y.

Peggy Ahwesh

From Romance to Ritual

Features Margie Strossmer, Renate Walker, Mandy Ahwesh and Natalka Voslakov.

This film is formed around several scenes of women telling stories to the camera of their sexual history and experience. This material is intercut and juxtaposed with related footage concerning girls and their growing up, memory and the learning process and the received truth of history lessons.

This film as a whole makes for an uncomfortable fit between women's personal experience and the official dogma of our culture's history.

The filming style is of the ethnographic film without the expert observer and of the home movie without the father.

1985, S8mm, color/so, 21m, (18fps), \$45

Ode to the New Prehistory

Features Peter and Mandy Ahwesh, Keith Sanborn and The Doomsday Prophet.

This film focuses on my niece and nephew as main subjects. As I watched them grow up and followed their interests and childhood behaviors, I was intrigued by the level of violence and aggression that was present in their day-to-day activities. This film is a loosely compiled essay on a variety of themes evoked by the children and inspired by the quality of the footage I shot of them playing, including: street violence and war, the sexual play of adult lovers and a prophecy for the nuclear end.

"This film is Peggy Ahwesh's very unofficial history of conflict as both a product of and a reaction to socialization, bringing together past and present, fictional and personal space, while making connections between kid's play and adult's sexual banter and Pasolini's PIG PEN and street protests." — Kathy Geritz, Pacific Film Archive

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1984-1987, S8mm, color/so, 22m, \$45

Martina's Playhouse

A film about the riddles of our sexual construction and the complexities of play.

"Since the mid-'70s, feminist filmmakers have taken up the gauntlet of visual representation, challenging sexist imagery with new paradigms of difference. One of the wittiest contenders is Ahwesh, whose film, MARTINA'S PLAYHOUSE, premiered at the Collective for Living Cinema. If the unprecedented success of Pee-Wee Herman suggests (let's hope) a potential crisis in masculinity, then MARTINA'S PLAYHOUSE signals that the equally artificial construct of femininity is ready to explode." -Manohla Dargis, Village Voice

1989, S8mm, color/so, 20m, \$60

John Allen

Anna Spilt the Oil

Perhaps it is no accident that Anna spilt oil at such a time and in such a place... Her action casts us into dark, archetypal imagery where a man hangs over a threatening abyss, living out the Zen parable as it might be told by Sergio Leone.

This magical, haunting film noir reminds us that separate lives and actions often intersect without our knowledge and that man can transcend his fate and purge the terror encumbering human nature. The visceral photography and tightly cut score imbue this dramatic comedy with a celebration of life at its most ironic.

1987, 16mm, b&w/so, 12.5m, \$15

Alfonso Alvarez

Un Film Terrible

I have combined, hand colored, and scratched original and found footage and inserted 16mm images into S8mm width.

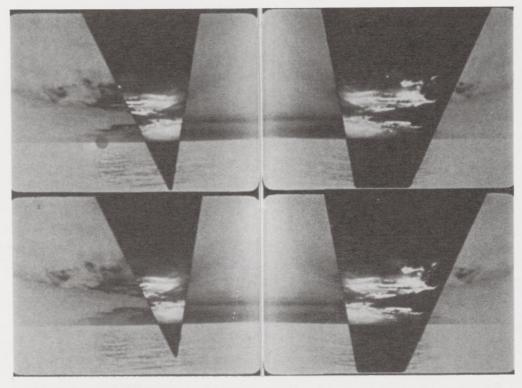
This is my first conscientious film-making effort. In it I try to create the filmmaker's worst nightmare. Footage looks stepped on, over-developed, improperly color balanced and worst of all it feels as if it will catch in the projector at any second.

This film examines the end of the spectrum opposite "perfect narrative film." It is an attempt to make the viewer re-examine what it is they really look at when watching a film.

1985, S8mm, color/b&w/si, 2.5m, \$15

Regarding Motion

This is a film in which I sought to explore various qualities of light, motion, and texture and the relationships between these three elements that give film its special quality. It com-



Quixote Dreams by Alfonso Alvarez

bines original black and white, original color, found footage and hand-colored leader. This film is a lesson in editing and observing the subtleties of motion and the dynamic interplay between the lighting and texture of that motion.

1987, \$8mm, color/b&w/si, 4.5m, \$15

City City, Day Night

At one time I had a job driving in San Francisco. One damp foggy night I drove down the length of Market Street from the top of the hill to the Embarcadero. I was inspired to make a time-lapse movie while driving, using high speed film. This singular piece of footage became the structure on which I built a more complex film.

I wanted to work solely in black and white and combine film I'd shot at various locations in Los Angeles and San Francisco. Also this film was a continuation of the exercise I'd started in REGARDING MO-

1988, S8mm, b&w/si, 4.5m, \$15

Looking In/Looking Out

I have combined films of various stocks over a period of three years. This is a final exercise in the series that I began in REGARDING MOTION and carried through CITY CITY, DAY NIGHT. This film searches for the limits of the medium like a hound following a scent. It is a study of motion looking down, looking in, looking out, and looking up. It is at one time the observer and the observed. I am trying to make the viewer feel the frame's edges and feel the film; to observe what is moving into the frame and what the frame is moving.

1986-88, S8mm, color/b&w/si, 4.5m, \$15

Motel 6 (Not A Thriller)

June '87: coming back from a Grateful Dead show at the Ventura County Fairgrounds our 1968 Volkswagen broke down just 30 miles north of Bakersfield at 11 pm. We were towed to the Motel 6 and checked into a room. Heat. Dust. Boredom. Prisons with invisible bars.

1988, S8mm, color/si, 4.5m, \$15

Film For...

Have we abolished sexism in the late 1900s? Look at our own lives; look at our own attempts to fight sexism. Are we successful?

FILM FOR...is a collection of found and original footage as well as of dialogues and statements, documenting gender politics and the lack of a sub-

A FILM

ALVAREZ

stantial change in spite of our perceptions to the contrary.

"Al's first 16mm film is a fine example of found footage making a man's point of view on feminist issues. The film activates the viewer's need to be active in establishing the meaning of gender specific training films for girls and boys of the 1950s. See and delight in this work." —Barbara Hammer

1989, 16mm, color/b&w/so, 7.5m, \$10

Memory Eye

MEMORY EYE examines the process of remembering: a flickering memory, images emerging from childhood glimpses of an old photo, a familiar sound or smell. This is a filmic exploration of the places where memory is held and the importance of its flickering images.

The main body of the film was shot on VHS, video 8 and S8mm, then rephotographed and optical-printed as many as six to eight times, creating a stylized, flickering multilayer of color and black-and-white imagery reminiscent of childhood memory.

1989, 16mm, color/so, 5.5m, \$17.50

No Outlet

NO OUTLET is a reinterpretation of Sartre's play No Exit. We live in a world filled with images of violence against the intellect of both women and men. Our culture is so suffused with violence we tend to forget how much we allow our intelligence to be insulted. We must begin to examine the absurdity of the extremes we are subject to. This film displaces scenes of violence from their original setting to show how absurd and oppressive cinematic violence is, and how the viewer can be

led away from reality by displacing emotional integrity we would normally reserve for actual daily events.

1990, 16mm, color/b&w/so, 6.5m, \$18.50

Quixote Dreams

The seemingly hopeless landscape of the late 20th century is often symbolized by goals seen at the end of a long and disorienting path, that once achieved are forgotten in the rush to attain the next goal. Miguel de Cervantes' character Don Quixote de la Mancha is a relic from an era which tried to conquer the known world in much the same way as we do today. Guided by the hand of God, his chivalric notion that moral and just might will rescue civilization from the anarchy of nature proves really to be a hideous folly...QUIXOTE DREAMS is a surreal exploration of the Quixote myth, a traveling matte fantasy in which an exhausted Don Quixote collapses into a cinematic dream world in which he discovers the futility of blind faith and emerges rehumanized.

1990-1991, 16mm, color/so, 10m, \$30

Kenneth Anger

Fireworks

In FIREWORKS I released all the explosive pyrotechnics of a dream. Inflammable desires dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. These imaginary displays provide a

temporary release. A dissatisfied dreamer awakes, goes out in the night seeking a "light" and is drawn through the needle's eye. A dream of a dream, he returns to a bed less empty than before.

"FIREWORKS comes from that beautiful night from which emerge all the true works. It touches the quick of the soul and this is very rare." —Jean Cocteau

"The dream of aggression has as its target not only Anger himself, but the external society which acts as omnipotent repressive force. Thus in its iconography of matches, Christmas trees and roman candles, it satirizes social institutions in the manner of Bunuel's L'AGE D'OR. As Anger himself has ironically put it: 'This flick is all I have to say about being seventeen, the United States Navy, American Christmas and the Fourth of July.' " —Lucy Fisher, A History of the American Avant-Garde Cinema

1947, 16mm, b&w/so, 15m, \$36

Puce Moment

Concept, direction, camera and editing by Kenneth Anger. Music by Jonathan Halper. Filmed in Hollywood. Cast: Yvonne Marquis (Star).

"A lavishly colored evocation of the Hollywood now gone, as shown through an afternoon in the milieu of a 1920's film star.

"PUCE MOMENT is a fragment from an abandoned film project entitled PUCE WOMAN. The soundtrack used here is the second one; the first was the overture to Verdi's I Villi. The film reflects Anger's concerns with the myths and decline of Hollywood, as well as with the ritual of dressing, with the movement from the interior to the exterior, and

with color and sound synchronization..."—Marilyn Singer, The American Federation of Arts whole year

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1949, 16mm, color/so, 6.5m, \$12

Eaux D'Artifice

Concept, direction and editing by Kenneth Anger. Camera assistant: Thad Lovett. Music by Vivaldi. Filmed in Tivoli (Italy). Cast: Carmila Salvatorelli (Lady).

"EAUX D'ARTIFICE, featuring a circus dwarf Anger met in Italy, owes its costume design to Anger's grandmother in whose costumes he as a boy loved dressing up. Anger calls the Lady in the film 'a Firbank heroine in pursuit of a nightmoth,' which allusion P. Adams Sitney traces to Ronald Firbank's novel Valmouth 'where Niki-Esther, at the time of her marriage, went into the garden in pursuit of a butterfly, dressed in her wedding gown and carrying her bouquet.'

"The film was shot in black and white and printed through a blue filter and the Lady's 'Fan of Exorcism' was hand-tinted by Anger. Of all his works, this is perhaps the most abstract; the rushing, flowing, trickling waters become interesting as shapes and rhythms." —Marilyn Singer, The American Federation of Arts

1953, 16mm, color/so, 13m, \$30

Inauguration of the Pleasure Dome

The film is derived from one of Crowley's dramatic rituals where people in the cult assume the identity of a god or a goddess. In other words, it's the equivalent of a masquerade party—they plan this for a whole year and on All Sabbath's Eve they come as gods and goddesses that they have identified with and the whole thing is like an improvised happening.

This is the actual thing the film is based on. In which the gods and goddesses interact and in THE INAUGURATION OF THE PLEASURE DOME it's the legend of Bacchus that's the pivotal thing and it ends with the god being torn to pieces by the Bacchantes. This is the underlying thing. But rather than using a specific ritual, which would entail quite a lot of the spoken word as ritual does, I wanted to create a feeling of being carried into a world of wonder. And the use of color and phantasy is progressive; in other words, it expands, it becomes completely subjective-like when people take communion; and one sees it through their

"A highly ingenious Chinese torment!" —Jean Cocteau

1954, 16mm, color/so, 38m, \$80

Scorpio Rising

Concept, direction, camera and editing by Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals. The Rondells, Kris Iensen, Claudine Clark, Gene Mc-Daniels, The Surfaris. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe). Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

A 'high' view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I—Boys & Bolts. Part II—Image Maker. Part III—Walpurgis Party. Part IV—Rebel Rouser. "...a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity." —Stan Brakhage

Awards: Evian, France, First Prize, 1966; 11th Festival of Rapallo, Italy, Golden Cup, 1965; Third Annual Independent Filmmakers' Festival, Foothill College, First Prize; Poretta Terme Festival of Free Cinema, Italy, First Prize, Documentary, 1964—cited for "plastic research and expressive qualities."

1963, 16mm, color/so, 29m, \$60

Kustom Kar Kommandos

Concept, direction and editing by Kenneth Anger. Camera assistant: Arnold Baskin. Music by the Parris Sisters. Filmed in San Bernadino. Cast: Sandy Trent (Car Customiser).

Pygmalion and his machine mistress.

To the soundtrack of 'Dream Lover' a young man strokes his customized car with a powder puff.

"KUSTOM KAR KOMMANDOS was originally to be an eightpart, 30-minute film which Anger describes as 'an oneiric vision of a contemporary American (and specifically Californian) teenage phenomenon, the world of hot-rod and customized cars.' Anger made the episode presently shown as KUSTOM KAR KOMMANDOS to raise funds to finish the film, but was unable to do so and the project was abandoned." -Marilyn Singer, The American Federation of Arts

1965, 16mm, color/so, 3.5m, \$10

Invocation of My Demon Brother

The Shadowing forth of Lord Lucifer, as the Powers gather at a midnight mass.

"A film that no number of viewings will ever exhaust, a film that will always remain a source of mysterious energy as only great works of art do..." — Jonas Mekas, Village Voice

"Anger's purest visual achievement...a conjuration of pagan forces that comes off the screen in a surge of spiritual and mystical power. It has weirdly compelling imagery, with a soundtrack by Mick Jagger on a Moog Synthesizer that has the insistent hallucinatory power of voodoo."—Richard Whitehall, L.A. Free Press

Award: Tenth Independent Film Award (for the year 1969) by Film Culture. This Award was presented "for his film IN-VOCATION OF MY DEMON BROTHER specifically, and for his entire creative work in general; for his unique fusion of magick, symbolism, myth, mystery, and vision with the most modern sensibilities, techniques, and rhythms of being; for revealing it all in a refreshed light, persistently, constantly, and with a growing complexity of means and content; at the same time, for doing it with an amazing clarity, directness and sureness."

1969, 16mm, color/so, 11m, \$20

Rabbit's Moon

Concept, direction and editing by Kenneth Anger. Camera assistant: Tourjansky. Filmed in Paris. Cast: Andre Soubeyran (Pierrot), Claude Revenant (Harlequin), Nadine Valence (Columbine). Fable of the Unattainable (the Moon) combining elements of commedia dell'arte with Japanese myth.

"RABBIT'S MOON seems to me your finest film, most perfect and, oh all together finest!, of the sharpest clarity. Beautiful, yet beauty balanced by dreadful necessity, so that it is an emblem of the soul's experience: signature... And I think my turn-of-mind here especially appropriate because I also saw this film as your autobiography, all the figures in it aspects of yourself, its magical progress a kind of 'story of your life.' "—Stan Brakhage

1972, 16mm, color/so, 7m, \$12

Lucifer Rising

"LUCIFER RISING...is perhaps Anger's most ambitious work to date; its subject-Lucifer, the fallen angel-has possessed and inspired Anger for a decade. Christian theology views Lucifer as the personification of evil; Anger's task was to depict him as a bringer of light, God's beautiful but rebellious favorite... Edited in a number of forms during the past ten years, Anger's LUCIFER RISING has consistently displayed magnificent landscape and seascape cinematography as well as memorable performances by Marianne Faithfull, Anger himself (as the Magus), and prominent members of London's cultural scene. For the expanded edition, however, Anger has recut the entire work, and added a haunting music track recorded behind the walls of Tracy Prison by his original Lucifer, Bobby Beausoleil, now serving a life sentence there.

"Anger has called LUCIFER RIS-ING 'visual music':...it awakens ideas and feelings almost without the aid of characters or – story. The viewer, like Lucifer, awakens mysteriously, magical-



ANGER



The films of Kenneth Anger:

MAGICK LANTERN CYCLE

are exclusively distributed by Canyon Cinema

A FILM

ANGER

ly to a new vision of the world in which everything is miraculous and strange."—American Federation of the Arts press release

1980, 16mm, color/so, 30m, \$60

Special Package: Magick Lantern Cycle Includes all of the above titles by Kenneth Anger 16mm, color/so, 3 hrs., \$300

Dominic Angerame

Flush It!

The intimate tale of a plumber's daughter.

1969, 16mm, b&w/so, 1m, \$10

10 x 17

Documents my first days in Chicago, nearly living on the skids, working at Manpower (\$9 per day), not enough for rent, no furniture, and hot dogs for dinner from the local Spanish grocery store. Somehow I borrowed a camera and a motorcycle and completed this film, as if it were a necessity of life. Susan has first moved into my life and this became a film of our relationship at that time.

1971, 16mm, b&w/so, 20m, \$100

Putzo

Subconscious collage of images. Random editing surprisingly produced this personal look into my life. Soundtrack: A rare recording of John Cale's Loop (electric bass guitar with feedback).

1972, 16mm, b&w/so, 10m, \$35

Demonstration

Anti-war demonstration, 1968, NYC march to Sheep's Meadow, shows Vets against the war, Yippies, arrests, and flags of a half-forgotten revolution.

1968-74, 16mm, color/si, 4m, \$20

Delaware Park

Acid in the park, broken images, danger symbols of the fleeting moments. Soundtrack: Ed Sanders. Filmed in Buffalo, 1969, completed in Chicago, 1973.

1969-73, 16mm, b&w/so, 4m, \$20

Scratches, Inc.

A light comical film employing the technique of scratching emulsion off the film, creating illusions of color and texture.

1975, 16mm, b&w/so, 4m, \$20

El Train Film

We lived next to the Elevated Tracks on the far north side of Chicago and heard the trains all the time; you could say that it dominated our lives.

1976, 16mm, color/so, 4m, \$20

Neptunian Space Angel

A film dealing with the alteration of human scaling within the 16mm frame. The 'star' walks from one edge of the screen, passes the center, but never reaches the opposite edge. Shot in extreme slow motion, this film creates an unusual and bizarre sense of timelessness and distance. This allows the viewer to become involved with every subtle movement within the frame. The 'center' of the frame is constantly emptying itself, creating a vacuum, and is left entirely open, only to be filled again, not with images, however, but with the mind's eye. The space created in the center of the frame allows one to pass through the film and enter an inner dimension of visual perception.

A cycle is attained whereby the film, emptying itself, gives the viewer the space he needs so that he may feed energy back into the space. This film is a unique approach to dealing with space that surrounds filmic images.

Credits: Soundtrack: Subduing Demons in America, John Giorno. Actress: Lillian North.

Awards: Chicago International Film Festival, Certificate of Merit, 1977; Fellowship Competition at the School of the Art Institute of Chicago, 1979; San Francisco Art Institute Film Festival, 1980.

1977, 16mm, b&w/so, 9m, \$35

A Film

An exploration of the phenomenon of constant change of visual perception and the dynamic alteration of image perspective. The frame as a window whereby the viewer's consciousness is both inside and outside. A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pak. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene.

Awards: Fellowship Competition held at the School of the Art Institute of Chicago, 1979; Completion Grant from the Illinois Arts Council, 1979; San Francisco Art Institute Film Festival, 1980.

1979, 16mm, b&w/color/si, 4m (18fps), \$20

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Paris

A humorous parody on the condition of creative film studies in art schools and colleges in general. The soundtrack is a composition combining the musical score from the film BAL-LET MECANIQUE and the voices of film students testing various pieces of film recording equipment and complaining about grades and procedures.

The visuals reveal a modern day mechanical ballet performed by the instructor (myself) on the dada chess-board of absolute reality to the automatic beat of an intervalometer clicking time away one frame per second, as he attempts to relay technical data to his students.

1980, 16mm, b&w/so, 5m, \$20

Available for sale on videotape.

Freedom's Skyway

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose of their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

This film utilizes high speed negative film to enhance grain and image deterioration. Must be projected at silent speed.

Award: Sinking Creek Film Celebration, cash prize, 1981.

1980, 16mm, b&w/si, 5m (18fps), \$20 Available for sale on videotape.

A Ticket Home

Going home—from west to east; return. Part of a series of turning points. Recording a journal in color language; shadows of faces. Realities and memories come out frame by frame. The rhythm of a summer vacation. Rituals of light to dark—manifesting form.

This is a translation of old friends and old places. A ticket home.

"This film journal assembles the memory-charged visual fragments of a cross country trip to the filmmaker's home. He calls it 'a respectful portrait of old friends and old places' but tension-filled images combined with the rambling chant and urban ambience of its soundtrack indicates that a more anxious attitude, perhaps towards a fleeting present, underlies this personal document and 'ticket home.' "—Lynn Corcoran, Media Study, Buffalo

"Snippets of sun-soaked home movie footage jumbled around kinetically becomes a wild whorl of color and motion that's like watching the spin cycle in a washing machine. Dominic Angerame with this film gives you the distinct impression that someone's handing to you their childhood memories on a silver platter." —Frank Young, The Tallahassee Flambeau

1982, 16mm, color/so, 9.5m, \$30 Available for sale on videotape.

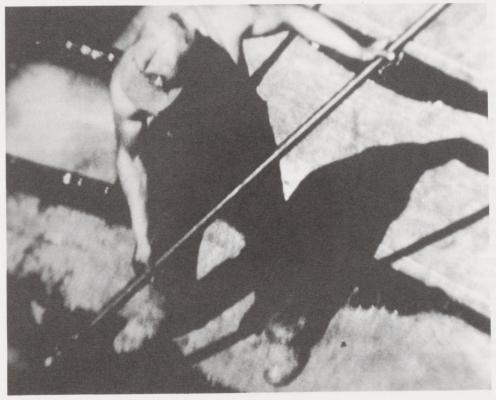
I'd Rather Be In Paris

"I'D RATHER BE IN PARIS depicts the filmmaker's visual concern with his physical environment by autobiographically exploring his alternatives: Chicago, San Francisco, and the editing room itself. These urban explorations tend to concentrate on high-speed assemblages of cityscape abstractions.

"Sprawling masses of concrete, plastic and steel seem to have captured the earth. Nature threatens only with the icy

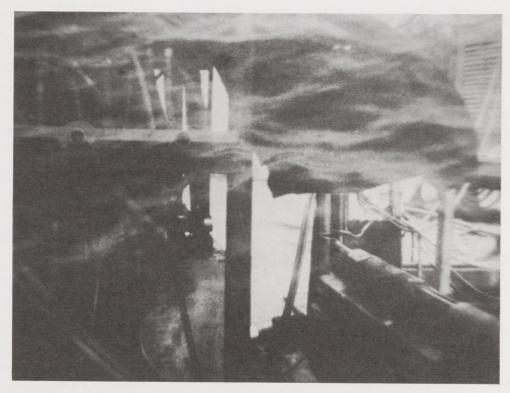


Continuum by Dominic Angerame



Continuum by Dominic Angerame

ANGERAME



Deconstruction Sight by Dominic Angerame

cold waves of Lake Michigan and an apocalyptically red sunset. Humans, for the most part hauntingly innocuous, are reduced to soul-less, miniscule organisms. Simultaneously random, repetitious, and absurd, their activities resemble those of amphetiminized rats in their proverbial maze. Even a Wim Wenders on-location film-shoot appears to be nothing more than men and equipment, standing around waiting.

"Only the editing room serves as a sanctuary. It is here that some semblance of order and tranquility resides. The camera pans the studio. But it too is drawn to the outside world...the chaos, the confusion, the overwhelming massiveness. Light shifts dramatically, and through the window we glimpse a final image of this industrio-mechanized age

the filmmaker so readily fears and transforms." —Roger Nieboer

1982, 16mm, b&w/color/si, 16m (18fps), \$40 Available for sale on videotape.

The Mystery of Life (as discovered in Los Angeles)

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow." —Phil Ochs, to whose memory this film is dedicated.

First impressions of L.A., Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

1982, 16mm, b&w/so, 3m, \$20 Available for sale on videotape.

Sambhoga-Kaya

Sambhogakaya (longs.spyod.rdzogs sku) means enjoying the wealth of the Five Certainties.

"Sambhoga-Kaya describes a body that enjoys the wealth of purified visions. Herein dwells the enlightened one while embodied in superhuman form. This is the first reflex on the heavenly planes and represents phenomenal appearances. It is the essence of the mind, the celestial state and the divine body of perfect endowment. The 'mind being' as the uncreated and of the voidness, vacuous, ready to reach the point of Dharma-Kaya, which is the primordial essence." Evans-Wentz, Tibetan Book of Liberation

Although purists in the study of Tibetan Buddhism and its teachings might think my use of the term Sambhoga-Kaya to be sacrilegious as a title for this piece, I feel that it is the only way in which to express the effect of the work. The path takes many forms and manifests separately with each, and this is my awareness of such a state as Sambhoga-Kaya.

1982, 16mm, b&w/si, 6m, \$20

Honeymoon in Reno

I was hoping to strike it rich on our honeymoon in Reno. In a way I did, seeing that the camera was filled with very rich imagery in recording this visual journal of our brief visit. The soundtrack is a creation of Katie Steinorth who translated the Buddhist chant of "Om Ma Ni Pad Me Hum" into the words "Oh, Money Bring Me A Home."

1983, 16mm, color/so, 4m, \$20 Available for sale on videotape.

Hit the Turnpike!

Music: Ray Charles

The ultimate rejection film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making films.

"Films that offer an intelligent glimpse of the personal struggle and/or foibles of their creators seem destined for a warm reception in any festival. In the world of independents, a short like HIT THE TURN-PIKE! is the finest way to end a lengthy screening. For those unfortunate enough to have suffered the agony of rejection or decision, HIT THE TURN-PIKE! is the kind of film that encourages you to leave the disappointment behind.

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"Angerame alternates extreme close-ups of his many rejection slips with pointed compilation. The found footage ending the film sums it up: the sight of a surfer being towed through

flood-ravaged streets tells us that even when disaster strikes, there's fun to be had." —Kevin Howe, *Lamp*

"The filmmaker has turned failure into success...if his last name is pronounced 'Anger-Aim' he is well served by it." — Gerry Goldberg, *Lamp*

1984, 16mm, b&w/so, 2m, \$20 Available for sale on videotape.

Voyeuristic Tendencies

"VOYEURISTIC TENDENCIES is not so much a film about voyeurism as it is about our tendency to be voyeuristic. That tendency, nurtured by the filmmaker's carefully crafted succession of visual teases and exploited by the camera's ability to become our eyes, becomes increasingly evident as the film progresses. The camera teases the viewer, in this case, co-voyeur, not with sexual or erotic innuendo, but rather with graphic and aesthetic challenges. The partially opened window of a woman's dressing room forces us to realize our urge to see more. That urge comes not so much from a longing for exposed breasts, but as a need to make the picture whole, and to know more about these hidden worlds. This type of cinematically-induced self-realization makes VOYEURISTIC TENDENCIES a powerfully human film.

"Most of the people we view appear to be merely going through the motions. Their actions seem hauntingly void of emotion or thought. By temporarily becoming voyeurs, we were hoping for bigger and better things, e.g., passion... melodrama, but are left with only a secretary nervously tapping her nails."—Roger Nieboer

"...a perfect sex film for the '80s. We are teased, cajoled, lured and finally snubbed as we learn one possible answer



Voyeuristic Tendencies by Dominic Angerame

to what has happened to sex; it has been subsumed in our society's current confusion between artifice and reality."

—James Irwin

1984, 16mm, b&w/so, 17m, \$45

Available for sale on videotape.

Phone/Film Portraits

This film utilizes a telephone answering machine as the basic structure. During the past year I kept all the messages recorded on this machine, and then asked many of my friends for permission to shoot a ten second filmic portrait of them, with the messages used as a soundtrack. The resulting work is this piece which becomes a statement of the modern society and our technology at work.

1985, 16mm, b&w/so, 6m, \$20 Available for sale on videotape.

Continuum

"In a superb manner, CON-TINUUM builds from the bottom up a complex and finely woven picture of a day-inthe-life of labor, or a work, in progress, and without end, microcosmically reflecting a history of any labor and many an art.

"Through elegantly overlaid, constructionist windows of geometric form, we see into the turgid furnace of man's multifarious tasks, and, as in a vision, behold the ballet of his tools and accoutrements: steaming tar, turning pulleys, swishing mops, changing lights and sewer-plates, acetyline torches and sandblasting serpents, snorting sting of jackhammers and gleaming jewels amid grime where undinal heat makes the atmosphere buckle.

"And in the midst of it all—the streets, the bridges, the roads,

the roofs, the endless river of communication cables and the windowed monoliths of jutting superstructure—there stands man, that somewhat Sisyphian, but irrepressible beast; not so much brawny as dauntless, to wit, wired for the thing-athand, welded to the task made a titan in collective will.

"The film is like a dream you can't put your finger on and can't forget, because the very truth of it is so evasive, suggestive, labyrinthine. And then it dawns on you, or rather circumnavigates you: the very fact of life is heroic, makes heros of each of us, every man, woman, and child, from the carpenter unto the architect, and the whole of it is so thoroughly interdependent, so very closely interwoven." — Ronald Sauer

1987, 16mm, b&w/si, 15m, \$45 Available for sale on videotape.

ANGERAME

Deconstruction Sight

"A somber, gong-like tone opens DECONSTRUCTION SIGHT: the first image is a small light in darkness, a delicate flicker that grows to become a welder's torch. We are led into the film by a suggestive imagistic shorthand: 'the rise of man' is attended by the building of structures, and cities, a montage of the emblems of civilization. The end of the film brings a series of unnerving images-one reminiscent of an eerie jack-o-lantern from childhood memory: a skyscraper looming in the night, a bank of windows lit up like its gaping mouth. As fog and clouds rush in fast frame across the sky for a dizzying, synesthetic effect, Kevin Barnard's soundtrack pounds an urgent wail to the rhythm of climax spending itself in question, in philosophical ambiguity, not release. An almost palpable centrifugal force seems to move the final moments of the film into a spinout.

"This is history without narrative, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and then start all over again. What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call humanthese are some of the ideas Angerame's DECONSTRUCTION SIGHT suggests." -excerpted from an essay by Barbara Jaspersen Voorhees, 1990

1990, 16mm, b&w/so, 13m, \$45 Available for sale on videotape

All of the above films also available from Film-Makers' Cooperative, N.Y.

Sara Kathryn Arledge

Introspection

"Disembodied parts of dancers are seen moving freely in black space...[they] form a moving and rhythmic three dimensional design of semi-abstract shapes." –Lewis Jacobs, "Avant Garde Production in America," *Experiment in the Film*, Grey Walls Press, London, 1949

"Our dance audience seemed particularly pleased with the opportunity to enjoy such a rare film." —Margaret Cooper, Nov. 1977, Art Gallery of Ontario, Canada

Purpose: to demonstrate a (then) new dance medium totally different from the stage. Audience: general public, dancers, artists.

1941, 16mm, color/so, 7m, \$15

Tender Images

Fifteen imaginative three-dimensional paintings in black, sepia and white light.

"Beautiful and original." —Francis Lee, pioneer filmmaker, N.Y.

1978, 16mm, color/si, 6m, \$10

Ralph Arlyck

Sean

"The film is unpretentious and yet profound in having a point of view, a sense of humor and a knowledge of how to use the limited technical resources to enhance the subject and style. Sean is a 4-year-old boy who sits barefoot on a couch in his

home in Haight-Ashbury and discourses on pot (he prefers eating it to smoking it), being busted by the fuzz, how he recognizes a "speed freak" (they're so skinny), his fear of the dark, his dreams about flying and what he hopes to be doing when he is 5 (to stop sucking his thumb)." —Joseph Gelmis, Newsday

Awards: Monterey Film Festival, First Prize; NSA Film Festival, First Prize; Kenyon Film Festival, First Prize; Yorkton Film Festival, First Prize; awards at Foothill College, Ann Arbor, Kent State, Lewis and Clark, Spring Hill, West Florida and Illinois Film Festivals.

Shown: London, Oberhausen, San Francisco, Spoleto, Nyon festivals and Flaherty Film Seminar; Whitney Museum; Canadian, American and German

16mm, b&w/so, 15m, \$35

Natural Habitat

"In NATURAL HABITAT, Ralph Arlyck, through devastatingly well-selected images—an airline hostess explaining the safety features of her plane, a girl selling Teflon pans in a department store, post-office employees adapting to the pace and rhythm of their machines—offers an uncomfortably accurate view of the robot-like patterns of our daily job routines."—Arthur Knight, Saturday Review

Awards: Marin Film Festival, First Prize; Kent State Film Festival, First Prize; Lewis & Clark Film Festival, First Prize; Georgia Film Festival, First Prize; NSA, Second Prize; Kenyon Film Festival, Second Prize; Xavier, Second Prize; West Florida, Second Prize; awards at Foothill College, Monterey, Sinking Creek, Bowling Green Film Festivals.

Shown: Edinburgh Film Festival; San Francisco Film Festival;

Rochester Film Festival; Whitney Museum; PBS; German National Television; Fifth Ave. Cinema, New York; Chicago.

16mm, b&w/so, 18m, \$35

Centers of Influence

Army recruiting as practiced by a sergeant in a small upstate New York town—how he uses tanks, guns, helicopters, slick national ads, his own charm, and his "centers of influence" (local contacts) to fill his monthly quota.

"...a low keyed, sympathetic, but devastatingly honest observation of human foibles... This is not an anti-war film. Nor even an anti-Army film...a touching and amusing portrayal of the human animal."

—Edgar Daniels, Filmmakers Newsletter

"A highly polished documentary...incisively edited."—Owen Shapiro, Independent Filmmakers Exposition

"Film journalism at its finest." —Michigan Daily

Awards: Ann Arbor Film Festival; Independent Filmmakers Exposition; Marin Film Festival; Georgia Film Festival.

Shown: PBS; German National TV.

16mm, color/so, 29m, \$45

Undelivered: No Such Country

A look at the U.S. Post Office the way few of its customers ever get to see it.

Over the din of hand trucks and sorting machines, the people who do the back-breaking and monotonous work behind the scenes talk about their jobs and their futures. This material is intercut with silent scenes from the lobby of any small-town American post office where the walls are filled with posters and announcements



Sean by Ralph Arlyck



An Acquired Taste by Ralph Arlyck

A FILM

ARLYCK



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Godzilla Meets Mona Lisa by Ralph Arlyck



Current Events by Ralph Arlyck

that project to customers an entirely different image of the post office and the country than the one experienced by postal employees.

Awards: Henri Langlois International Film Festival, Tours France, Grand Prize, 1978; Marin County Film Festival, Honorable Mention, 1975.

Shown: 1975 Public Broadcast Seminar; Museum of Modern Art. New York.

16mm, color/so, 10m, \$25

Hyde Park

"HYDE PARK is a first-rate examination of politics and land use in suburban America..."
—Stewart Udall

The Hudson River town of Hyde Park is primarily known as the home of the Roosevelts, Vanderbilts and other landed gentry at the turn of the century. But the community is no longer the "sleepy little village" of that genteel era. It is now the location of familiar American strip zoning-a collection of garish signs and facades from gas stations, motels, fast-food outlets, etc. The film looks at the struggles between outraged environmentalists, advocates of unfettered development and flamboyant politicians as they fight the same battles being waged in suburban areas throughout America.

Award: Film Festival of the National Trust for Historic Preservation, First Prize, 1978.

Shown: PBS.

16mm, color/so, 42m, \$55

An Acquired Taste

A hilarious, incisive look at America's obsession with success.

"AN ACQUIRED TASTE is only 26 minutes long, but it is a feature-length delight... This is a loving, funny movie." —Vincent Canby, New York Times

A filmmaker turns 40 and casts a wry look back at the school, work, and media influences which have shaped his life through four decades. A peek just behind the smile of self-congratulation.

Awards: Ann Arbor Film Festival, First Prize; San Francisco International Film Festival, First Prize (category), Silver Award (entire festival); Seattle, "Best Live Action Short;" Santa Fe, "Best Short Documentary;" New York Film Festival.

Shown: Filmex; PBS; Prix Italia; Edinburgh Film Festival; Toronto Film Festival; Popoli Film Festival; Sidney Film Festival; N.Y. Expo; Flaherty Film Seminar. Sales available through New Day Films.

1981, 16mm, color/so, 26m, \$55

Godzilla Meets Mona Lisa

A deadly confrontation between the Pompidou Center and the enigmatic-smile lady down the street.

Ralph Arlyck visits France's zany, "democratic" cultural complex on the plateau Beaubourg ("Godzilla"), and later the Louvre, in an attempt to find out something about how we feel in museums. Heated exchanges involving French intellectuals, critics, David Hockney, Pierre Boulez, American and British tourists and a Paris cop—a rekindling of the debate of "high" art and popular culture.

ARLYCK



Piece Touchee by Martin Arnold

Awards: Big Muddy Film Festival, Grand Prize; Humboldt Film Festival, First Prize, Documentary; Houston Film Festival, Silver Award, Arts; Ann Arbor Film Festival; Sinking Creek Film Festival; Seattle Film Festival.

Sales available through New Day Films.

16mm, color/so, 56m, \$85

Current Events

Unspeakable things occur daily in the world, but for most of us, they are like electronic interference on the screens of our personal lives. This lyrical, reflective film diary looks at a citizenry overwhelmed and benumbed by a ceaseless stream of media images, asking how a

decent person can take the step from concern to action how to be a "mensch" in the 20th century.

"A deeply personal, funny and moving work... How the treatment of such a huge and hopeless problem can alternate between humor and memorable deep thoughts is a tribute to Arlyck's genius." —The Post Newspapers, San Francisco

Awards: Best Documentary, Atlanta Film and Video Festival; Best of Show, Three Rivers Film Festival.

Shown: New York Film Festival, Lincoln Center; Sundance Film Festival, Park City, Utah.

Sales available through New Day Films.

16mm, color/so, 55m, \$85

Martin Arnold

Piece Touchee

An 18-second sequence originally from a fifties American "B" movie is reproduced frame by frame and altered as to its temporal and spatial progression. Given factors: her and him, the scenographic space and the time spent in that scenographic space.

Awards: Golden Gate Award 90, "New Visions," San Francisco International Film Festival; Best of the Festival, Ann Arbor International Film Festival; Best of Category, Athens Film Festival; Jury Citation, Black Maria Film Festival; Gold Award, Houston International Film Festival; Certificate of Merit Award, Chicago International Film Festival; Special Mention, Festival International du Jeune Cinema, Montreal; Special Mention, International Contest of Short Films, Huesca-Spain; Audience Award, International Short Film Festival, Bonn, Germany.

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Shown: New York Film Festival 1990; Cannes Film Festival 1990 (Semaine de la Critique); Collective for Living Cinema, N.Y.; San Francisco Cinematheque; National Film Theatre, London; Musee National des Arts Africains et Oceaniens, Paris; Millennium, New York; Filmforum, Los Angeles; Pacific Film Archive, Berkeley; Stanford University, Palo Alto.

1989, 16mm, b&w/so, 15m, \$45

Leland Auslender

The Birth of Aphrodite

"Dream is the myth of the individual," Jane Harrison once wrote. This film is both dream and myth. A personal version or vision of the archetypal Aphrodite legend, it depicts the birth of the Goddess of love and beauty from sky-God father and sea-Goddess mother. After a period of gestation in the ocean depths, Aphrodite is delivered from the womb of the wave, lingers briefly on the shore, then continues her ascent, becoming the planet Venus.

The distortion technique developed by the filmmaker has received wide acclaim and a full color cover story appeared in the September, 1971 issue of the *American Cinematographer*.

Electronic music by Jimmy Webb, Fred Katz and Tim Weisberg is blended with subliminal vocal sounds. Unique special effects and original imagery.

Awards: Silver Phoenix trophy, Atlanta International Film Festival; Best Experimental Film, Cannes Film Festival; Edinburgh Film Festival; CINE Golden Eagle.

"...revives the forgotten aspect of magic in the cinema." –Todd McGarthy, *San Francisco Chronicle*

16mm, color/so, 12m, \$38 Available for sale on videotape.

The Sculpture of Ron Boise

Here is a poetic documentary about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death, some say from the three "D's," Drink, Drugs and Dissipation, but more accurately from the three "S's," Struggle, Starvation and Systemic disintegration. The viewer witnesses the step-bystep process of creation as the artist collect, cuts, shapes and welds cast-off materials into a sensitive human figure. The film concludes with a cinepoem in which Boise's works are elements in an overall abstract experience.

Boise, who lived unusually close to nature, was a pioneer in the use of 'available' materials. His works, noted for their powerful feeling and simplicity of design, have been exhibited in museums from coast to coast and are included in many distinguished collections.

The track includes sounds and rhythms played by Boise on unique musical sculptures, which he called 'Space Flowers.'



The Birth of Aphrodite by Leland Auslender



The Sculpture of Ron Boise by Leland Auslender

AUSLENDER



Dear Little Lightbird by Leland Auslender

Awards: CINE Golden Eagle Award; Annual International Cinema Competition, Photographic Society of America, 3rd Place Commercial Film; Official USA entry—Venice, Addis Ababba, and Bergman International Film Festivals; San Francisco International and American Film Festivals.

16mm, color/so, 9m, \$30 Available for sale on videotape.

Dear Little Lightbird

This unusual film shows how pain—the death of a child—can become a way of seeing, a spiritual experience, instead of only a woeful experience as we are taught. DEAR LITTLE LIGHTBIRD carries the viewer into the world of the mystical vision, where the eternal beauty, spirituality, and unity of life and death are experienced.

Beautifully photographed and deeply moving, it was awarded One of the Ten Best—International Cinema Competition, Photographic Society of America.

16mm, color/so, 19m, \$45 Available for sale on videotape.

Caroline Avery

Sonntag Platz and Big Brother

SONNTAG PLATZ (1982) is a word to Paul Klee. The first film upon which I painted. The texture here is smoother and the forms closed more than in theater films. Still I was occupied with the concerns I held

dear as a painter.

BIG BROTHER (1983) is a comic book/collage film. The images are taken from commercials and other commercially released films as well as my own shooting. Sections of frames were cut out and then placed into Super 8 film frames which had been painted upon, a mouth here, a leg there. This film can also be read like a comic strip on the rewinds.

The film was blown up to 16mm. Ironically my hope had been to keep the film in Super 8 as a discourse on gauge chauvinism, one of the implications in the title.

Note: SONNTAG PLATZ and BIG BROTHER are on one reel.

1982 and 1983, 16mm, color/ si, 11m, \$33 Note: BIG BROTHER may be rented separately.

1983, 16mm, color/si, 8m, \$27

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Snow Movies and Fourth of July

SNOW MOVIES (1983) was shot in the winter landscape of upstate New York and in snow-bound Cambridge, MA. I have broken down the various purviews and scales to two dimensions with pixilation and framing. Phil S. says it is a capsulized version of the history of Western painting (I paraphrase).

FOURTH OF JULY (1988): Unable to attend official functions, I fight no one, discovering instead the simple entreaties of the adolescent streets.

Note: SNOW MOVIES and FOURTH OF JULY are on one reel

1983 and 1988, 16mm, color/ si, 11m, \$39

First of May and Flap

FIRST OF MAY (1984) is a twominute epic of sorts. Desires surface. A kind of decay sets in. Water gives in to gravity carrying off the fading effects of a gaudy, carnal down.

FLAP (1983) is a very direct approach to moviemaking. A 3X5 card waved in front of the line of a projector beam, shot from a perpendicular angle to the projector. A good old-fashioned light/shadow play.

Note: FIRST OF MAY and FLAP are on one reel.

1984 and 1983, 16mm, color/ si, 5.5m, \$15

Pilgrim's Progress

A discourse on marketing through images. The "surface" is an abstract potpourri of polyrhythms, "named" items jumping into recognition here and there. I pulled magazine ink off the page with scotch tape and glued the tape strips onto film leader and rephotographed. It is a tale of coming to terms, of suspended disbeliefs.

1985, 16mm, color/si, 9m, \$27

Cross Road and Midweekend

CROSS ROAD (1988) was a film made after having fallen down on my knees. A painted salutation to Hermes.

MIDWEEKEND (1985): Great Society Era, social services, "how to" films from the 1960s and other footage from travel, education, documentary and unsplit 8mm film edited with densely painted film leader in rapid sequences of one- to three-frame splices.

Note: CROSS ROAD and MID-WEEKEND are on one reel.

1985 and 1988, 16mm, color/ si, 9m, \$30

Ready Mades in Hades

Photographed in East Somerville, MA, an empty lot piled with the garbage and remnants of the past lives of its nearby residents cut in with the brave laundry of a present set of inhabitants next door, the children of whom roam through the claustrophobia, making from it their own private sense.

1986-1987, 16mm, color/so, 7m, \$24

Miniatures

A series of very short "collectibles." An album of personalities. This is an ongoing project. Please check with distributor for new additions and for price.

1985-1988, 16mm, color/si, 10m, \$30

Dancer for the Coronation

The Twined Shadow of the Dance. One dancer folding back upon herself.

1988, 16mm, color/si, 8m, \$24

Cassandra

"If a body meet a body, comin' through the rye. If a body kiss a body, make a body cry." From an old folk song, "Comin' Through the Rye." This painted film is for the daughter of Troy as it fell to the Greeks and to all girls seeking womanhood by way of tears.

1989, 16mm, color/si, 2.5m, \$15

The Living Rock

Black and white images of various human endeavors cut quickly together with painted leader of muted earthy hues. The tone of the film is established through the concept of conflict between Progress and inevitability.

1989, 16mm, color/b&w/si, 9m, \$30

Simulated Experience

A collage film, cutouts, as in BIG BROTHER (1983), this time onto 16mm film. Images are drawn from NIGHT OF THE LIVING DEAD, MAGICIAN and dental procedure films. One man's attempt to "crack a wall."

1989, 16mm, color/si, 45sec, \$10

Babeth

Andy Warhol's Unfinished Symphony

A clarification of the '60s and its plastic society; taking archetypes of the American landscape to deal with the search for human identity and our alienation.

16mm, b&w/so, 26m, \$32

Berlin Graffiti

A dialectical montage of the Berlin Wall & the Sex Pistols.

Dedicated to Tabea Blumenstein & Ulrike Ottinger. Inspired by John Lydon: "I don't want a holiday in the sun/I want to go to the new Belsen/I want to see some history/ Cause now I got a reasonable economy/A sensurround sound and a 2-inch wall/I was waiting for a communist call/I didn't ask for sunshine, but I got World War III/I'm looking over the wall, and they are looking at me/Now I got a reason to be waiting at the Berlin Wall."

16mm, color/so, 22m, \$35

Bruce Baillie

Mr. Hayashi

1961, 16mm, b&w/so, 3m, \$10

The Gymnasts

Early work, originally a Canyon Cinema News.

1961, 16mm, b&w/so, 8m, \$13

A Hurrah For Soldiers

Dedicated to Albert Verbrugghe, whose wife was killed in Katange by U.N. soldiers, 1963. 1962-1963, 16mm, color/so, 4m, \$10

To Parsifal

He who becomes slowly wise.

1963, 16mm, color/so, 16m,
\$40

Available for sale on videotape.

Mass For The Dakota Sioux

A film Mass, dedicated to nobility and excellence.

Synopsis: The film begins with a short introduction-"No chance for me to live, Mother, you might as well mourn." Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street. IN-TROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The sounds of the 'mass' rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OFFER-TORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass.

1963-1964, 16mm, b&w/so, 20m, \$45 Available for sale on videotape.

BAILLIE



Bruce Baillie, Russian River, Summer '71



Quixote by Bruce Baillie

Quixote

In four parts, one reel.

1964-1965, 16mm, color/b&w/
so, 45m, \$75

Available for sale on videotape.

Yellow Horse

Cycle scrambles poem. Bass solo by Pat Smith, L.A.

1965, 16mm, color/so, 9m, \$15

Termination

By "Canyon Cinema Documentary Film Unit"—Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, Calif.

1966, 16mm, b&w/so, 5m, \$10

Show Leader

*Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.

1966, 16mm, b&w/so, 1m, Free*

Still Life

From Morning Star.

1966, 16mm, color/so, 2m, \$6

Valentin

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1966, color/b&w/si, 5m, \$11 Available for sale on videotape.

Castro Street

Coming of consciousness.

1966, 16mm, color/b&w/so,
10m, \$25

Available for sale on videotape.

All My Life

Caspar, Calif., old fence with red roses.

1966, 16mm, color/so, 3m, \$12 Available for sale on videotape.



unfinished film The Cardinal's Visit by Bruce Baillie

Valentin de Las Sierras

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

16mm, color/so, 10m, \$25 Available for sale on videotape.

Quick Billy

The experience of transformation between life and death, death and birth, or rebirth in four reels....

1967-1970, 16mm, color/b&w/so, 60m, \$95

Roslyn Romance (Is It Really True?)

My ROMANCE is intended for something like "broadcast" form, or like a correspondence... not so much for showing a big batch of it at one sitting. Eventually it should be in both film and videotape form.

The Introduction, *Intro. I & II*, is finished now. I will send rolls from time to time and hope one of these days to put the rest of it in shape for you to see. Meanwhile, I'll be continuing to record the ROMANCE wherever I am.

The work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to...God knows.

1974, 16mm, color/so, 17m, \$45

Claire Bain

Found Out

Comprised of found discarded footage and magnetic sound-track, and unused material

from my other films. Hence the title, which can also be seen to relate to the content of the sound and images.

1986, 16mm, color/so, 2m, \$10

Natural Light Essay Number 1

A meditation on natural light, filmed in a controlled setting of reflection and movement.

1986, 16mm, b&w/si, 3m (24fps or 16 fps), \$10

ITSME Series on Being Part of a Dysfunctional Family:

ITSME

A self-portrait reflecting identity struggle between woman/girl/doll/toy/icon: beginning to recognize the fallout from childhood experiences.

"Tortured sensuousness." — George Kuchar

1986, 16mm, color/si, 2m, \$10

ITSME Part 2: Family Album

A poem written by my inner child leads us down memory lane. Mom, Dad and the kids are all there. Words not understood are spoken in pictures and music.

Original music by Symon Michael. With photographs by Yolanda Bain.

"Hilariously frightening!" — George Kuchar

1987, 16mm, color/so, 10m, \$10



Rubblewomen by Gamma Bak

Vel Films Series: An Investigation of a Cultural Identity

Vel and the Earthquake

Who am I? What is American culture, and how do I fit into it, or into this city of diversity? Vel Richards is an inquiry into my cultural origin (including the culture of the family) and the ramifications of that heritage on my life. Vel is learning to overcome repressions which are a legacy of middle America, mass America, "America." In this film she discusses the Loma Prieta earthquake of October 17, 1989.

1989, S8mm, color/so, 3m (18fps), \$10

Vel Richards Presents VDT Health

(See above for background on Vel series.)

On the mend from a pedestrian-bus mishap, Vel instructs on proper posture while working at computer terminals. Music by me, Burt Bacharach and Edwards & Rogers. Part of a multimedia performance piece presented for a non-art audience.

1991, S8mm, color/so, 6m (18fps), \$10

All of the above films available for sale on videotape.

Gamma Bak

Rubblewomen (Trummerfrauen)

Co-makers: Bryan Sutton and Ian Doncaster. Forty years ago, the women of Berlin cleaned up one of the largest manmade messes in our history... today their circumstance is forgotten to the point of negation through consistent lack of doc-

umentation. RUBBLEWOMEN/ TRUMMERFRAUEN takes a subjective approach to this fragment of women's history in the workforce. In its complete reliance on eye-witness reports of the time, its use of optically processed archival footage as well as the remembrances of a woman who lived in Berlin in 1945/46, the film mirrors the process of oral history research. It serves as a documentation of the events as well as the memory to which they are committed today. As an integral part of this parallel, the voice-over is composed of both English and German comment as Eva Gromnica, the narrator, has lived in Canada since the

Screenings: Festival du Monde au Montreal, 1985.

1985, 16mm, color/so, 16m, \$25

Craig Baldwin

Wild Gunman

Mobilizing wildly diverse found-footage fragments, obsessive optical printing, and a dense "musique concrete" soundtrack, a manic montage of pop-cultural amusements, cowboy iconography, and advertising imagery is re-contextualized within the contemporary geopolitical crisis in a scathing critique of U.S. cultural and political imperialism.

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1978, 16mm, color/so, 20m, \$40

RocketKitKongoKit

Focusing on Southern Africa, several narrative voices expose both neo-colonial military adventurism and its ideological underpinnings in a radically mediated found-footage collage.

1986, 16mm, color/so, 30m, \$60

Tribulation 99: Alien Anomalies Under America

Every imaginable scrap of found-footage, re-filmed TV and industrial sound is obsessively organized into 99 paranoid rants, together constituting a psychotronic pseudo-psuedo-documentary that desperately details the hidden history of alien intervention in Latin America.

1990, 16mm, color/so, 48m, \$100 All of the above films are available for sale on videotape.

Gordon Ball

Georgia

"A perfect tone poem of a film—within its short time limit, it contains much of the beauty of night and the sensuality of women... perhaps even 'THE' woman one sometimes sees dancing in the night, but never touches in the flesh. Dreamlike, beautiful—its brevity compacts its power and renders it haunting." —William R. Trotter

"GEORGIA is a good example of a new genre of film that has been developing lately, that is, a portrait film. In some cases, like those of Brakhage, Warhol or Markopolous, there is an attempt at an objective portrait of a man or woman; in other cases, like in the case of GEOR-GIA, the portrait becomes completely personalized, poetically transposed; it may not be as multi-faceted as, say, Brakhage's portrait of McClure, but an inspired portrait nevertheless, in the vein of a singleminded lyrical love poem." -Jonas Mekas

Note: project at silent speed. 1966, 16mm, color/si, 4m (18fps), \$10

Sitting

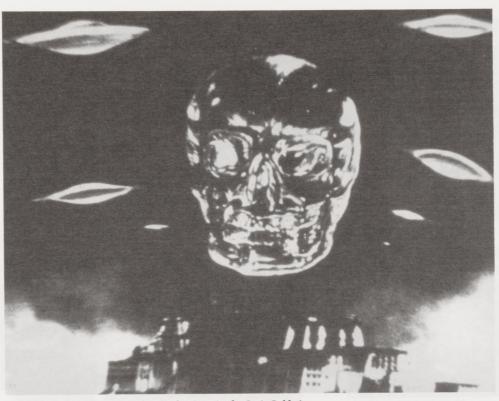
Sitting meditation study. First work after I laid down camera 7 years—thus newskin concentration on breath-body precise rhythm attention.

Awards: North Carolina Film Festival, Honorable Mention, 1977; Third International Avant-Garde Film Festival, London, 1978.

1977, 16mm, color/si, 2m, \$6

Father Movie

Made spontaneously with news of my father's death—I kept a friend's instamatic super-8 in my coat pocket as I headed to Winston-Salem and the resthome where my father died of



Tribulation 99: Alien Anomalies Under America by Craig Baldwin



Enthusiasm by Gordon Ball

BALL



Mexican Jail Footage by Gordon Ball

a sudden stroke overnight. I filmed on highway, in his abandoned rest home room, then drove weeping & filming at the same time, one hand on wheel, one holding camera, past the houses—my sister's, his own—he and my mother had lived in after retirement from life's work abroad.

"In his two films about the last days and death of his father and the life and death of his mother, Gordon Ball has accomplished something unique in the autobiographical genre of motion pictures. He has reconciled 'still' (as the mind would have it remembering) with 'movie' AND 'document' (in the form of 'home movies') with the 'myth' of his voice track." —Stan Brakhage

1978, S8mm, color/si, 10m, \$18

Prothalamion

Wedding song: friend Tom Cleveland gave me one roll of film and camera to shoot his wedding ceremony in bride's ancestral Charlotte, N.C. house rainy December's end 1977.

Award: FilmSouth, 1979.

1978, 16mm, color/si, 4m, \$8

Enthusiasm

"It began with ENTHUSIASM. I first learned of Gordon Ball at the 1979 Atlanta Independent Film Festival when, along with 400 other festival goers, I watched an utterly earnest, painful, and serious film called ENTHUSIASM sandwiched in a program of likeable festival fare. For the fourteen long minutes that ENTHUSIASM claimed the screen, a roomful of unprepared viewers was confronted with a filmmaker's account of

his mother's death, following a prolonged illness with Alzheimer's Disease, a form of premature senility. Ball's detailed narrative, recited in a voice struggling to maintain composure, accompanied the generally random series of snapshots and posed photographs of his mother, interspersed with passages of colored leader and flares which constituted the visual body of the film.

"Later, at the close of the festival, after five nights of immersion in film and video, ENTHU-SIASM was still with me...Going over these images is a universal experience. They are pictures that record the fairest moments as reflected in the face one wears in front of the camera. They preserve the memory of a time which existed before we children came. In them, the subject, even when aged, is always alive.

"Ball's story, replete with the mundane, untalked-of details of illness, forms the dark aspect of those fair eternal moments, the face we instinctively turn away from the camera's eye. ENTHUSIASM's drama takes the shape of the tension between picture and word, between the memory we cherish and the one we would often rather deny or forget." —Linda Dubler, *Art Papers*

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"ENTHUSIASM presents unique family image brown, black and white, and color photos collecting an oder generation's poignant enthusiasm, romances, marriages, social graces and naive myths, narrated in flashbacks from his parents' graves intermixed with chronologic soundtrack account of their buried histories, awkward, honest and raw-voiced, hesitant and sincere, whereby Gordon Ball makes you cry for life itself."—Allen Ginsberg

Awards: Sinking Creek Film Celebration, 1980; North Carolina Film Festival, 1981. Collection: North Carolina Museum of Art.

Other distribution: Film-Makers' Cooperative, N.Y.; Image Forum, Tokyo.

1979, 16mm, b&w/color/so, 13m, \$25 Available for sale on videotape.

Mexican Jail Footage

Paranoid surreptitious in-jail camera held in this prisoner's hands documents daily events and posturings of 25 gringos (and Mexican jailmates) arrested at Puerto Vallarta 1968 without charge. Was there Mexico, D.F.—Washington, D.C. collusion behind this round-up from Yelapa ferry boats, private town houses and palmroofed wall-less jungle huts? It took place during national polarization (of youth culture, official culture) in U.S.; older U.S.

tourists were shocked to find more new generation they thought they'd left behind, and official Mexico was already paranoid in the face of coming Olympics (police would shoot 108 people) six months later. Narration's a dense web of comedy, horror and Kafkaesque grotesque behind a succession of raw sun-lit images of comely youths imprisoned, male and female.

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"MEXICAN JAIL FOOTAGE reminds me of standing by the tracks and watching a train go by—it is so strong, it lasts so long, and it is over so quickly."
—Tom Whiteside

"I can't forget this film." — Robert Frank

Awards: Juror's Choice, North Carolina Film Festival, 1981; Director's Choice, Atlanta Film Festival and San Francisco Art Institute Film Festival, 1982; Honorable Mention, Big Muddy Film Festival, 1982. Collection: Independent Media Artists of Georgia.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/so, 18m, \$35

Millbrook

For aeons it's been the human family around a fire constructing and refiguring its basic myths: it's our earliest family or tribal "movie." So MILL-BROOK recounts a mythical "true story," a life-changing event told against fire, the emblem of consumption and renewal: In the enormous forested estate once used by Timothy Leary, a young couple lose individual identity, merge with decaying leaves and are consumed by maggots as entire universe undergoes entropy, revive as it regenerates and are saved from death by mysterious familiar stranger.

Award: Atlanta Film Festival.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, color/so, 9m, \$18

Do Poznania (To Poznan): Conversations in Poland

Personal glimpses of Polish life immediately preceding glasnost. Filmed during my two month-long visits (1986, 1988) as American Literature and Culture Specialist at Adam Mickiewicz University, it offers everyday street scenes, crumbling building facades, remains of death camps Auschwitz and Birkenau, Solidarity monument at Gdansk's Lenin Shipyard and traveling shots of idyllic countryside, all in a handheld camera style: personal, raw, rapid, eccentric, intense-the opposite of Lowell Thomas or PBS. Charging the rapidly fleeting images are gists of conversations with Poles in which I took part, re-created back in U.S.-health and financial problems, queuing, environmental issues, Chernobyl, food, communists, anti-semitism, "free" education and work under Soviet socialism. The "voices" I re-present are urgent and multiple, and enrich the images with ambiguity, contradiction and personal history. This film (pronounced "Doe Pohznawnia") is an unpretentious, unconventional, unimposing and uncompromising record of life in the last (and in some ways, worst) days of a regime whose loss of power was just around the corner.

Thanks: Appalshop and Virginia Commission for the Arts.

Premiere: Virginia Festival of American Film.

Collections: University of Virginia, Davidson College.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, color/so, 17m, \$35 Available for sale on videotape.

Victor Barbieri

Aeroplane

I've always wanted to make a film just for myself.

16mm, b&w/so, 3m, \$6

Before, After

A concept film with a delightful play on our expectations. The structural form and the psychic process will be of interest to film classes and study groups.

16mm, b&w/si, 5m, \$8

Don't Come in Me

Acid comment on sex and violence. Suggested for adult audiences.

I wanted to assault and provoke the audience. I wanted to hear them howl.

"The most discussed, rejected film of the festival." —Monterey Film Festival, 1971

Mike Getz national tour, 1972.

16mm, color/si, 15m, \$18

4th of July Barbeque

A filmpoem of the 4th of July. Not to be seen but experienced through your body.

16mm, black/so, 6m, \$8

Fuck You

It will make you so mad it will blow your mind.

16mm, b&w/si, 5m, \$8

Her Secret

An intense and demanding film that exposes the inner psyche of a neurotic and beautiful woman.

16mm, b&w/si, 19m, \$19

On Castro Street

A ten minute walk down Castro St. with me and my dog Hugh.

16mm, b&w/si, 10m, \$9

Phill and Jean

A candid film commentary about a relationship.

16mm, b&w/silent, 5m, \$8

Edgar A. Barens

Automonosexual

Music by Brian T. Tibbs.

The term automonosexual describes the psychological state in which an individual is able to achieve sexual gratification by viewing his/her reflection during masturbation. The film AUTOMONOSEXUAL depicts the fantasy and self-fascination necessary for sexual narcissism, and serves as an autobiographical account of the sexual frustration and isolation felt in the age of AIDS. Shot entirely through reflections in the mirror, the explicit sexual imagery throughout the film is often obscured by the manipulation of light and texture. The musical score uses repetitious percussion to emphasize the ritualistic nature of the act while its industrial aspects reflect the homosexual's isolation in an increasingly homophobic society.

1988, 16mm, b&w/so, 3m, \$25

BARNETT

Daniel Barnett

Morning Procession in Yangchow

A young girl drying her hair; a woman wringing a cloth washed in the river; a funeral in the early yellow light.

1978-1981, 16mm, color/so, 3.5m

Note: must be rented with THE CHINESE TYPEWRITER

The Chinese Typewriter

An essay with concentric analogies: body language, style of writing, and the styles of education and administration, THE CHINESE TYPEWRITER was photographed in 1978 after the fall of the "Gang of Four."

Type is set by hand and then machine for the "letter" press, and the pages are bound. School children are drilled; they study, they dance. Life and work is taken in snapshots and then passed around. The sounds of history and ideology in music and noise, spoken English and Chinese mix didactic. Teacher is administrator is helmsman.

"Barnett brings to the surface the country's fierce and vital mechanistic energy, while leaving the fragrant residue of humanity.

"[THE CHINESE TYPEWRITER] exemplifies the politically committed film that defies the strict rubric of avant-garde." — Gregory Solman, Boston Phoenix

"An alarming, funny, gorgeous work!" —Susan Orlean, *Boston Phoenix*

1978-1983, 16mm, color/so, 28m, \$65

Note: Both films may be rented together for \$70

The Ogre

The first episode of a serial in which every episode is identical.

1970, 16mm, b&w/so, 10m, \$20

Pull Out/Fallout

Junkfilm assemblage from 50 prints of a trailer for a James Bond film.

1974, 16mm, color/so, 4m, \$10

White Heart

"The film is (more than any other I have encountered) caught in the act of saying something, and we are just as free to contemplate the act itself as the things said." — Konrad Steiner, Cinematograph #1

A rare reversal print which should only be rented for projection under the best circumstances with excellent picture and sound reproduction and a well-cleaned and maintained projector known to be scratchfree and gentle to prints.

1975, 16mm, color/so, 53m, \$150

Tenent

A meditation on a few frames of film in which a woman turns earth with a spade.

1977, 16mm, color/si, 5m, \$15

Popular Songs

Junkfilm assemblage with favorites from Italian Opera.

1979, 16mm, color/so, 18m, \$35

The Cubist in Mexico

Self-portrait in San Cristobal.

16mm, color/si, 5m, \$15

Endless

"Although constructed from thousands of still images of Chicago, ENDLESS maintains a complex relationship to the photographic image. Time and space seem to compress or implode into a contradictory experience-one which is fluid yet static, sculptural yet two-dimensional, of the present yet of the past. The images are layered both horizontally and vertically, creating 'endless' variations of time and space which are unable to be contained within the fixed boundaries of the film frame." -Kathy Geritz, Pacific Film Archive

1987-90, 16mm, b&w/si, 45m (18fps), \$90

Jerry Barrish

Cockfighting

The film is a study of the sport of cockfighting, with an objective point of view, dealing with the history, art, and technology of a little-known subject that has a vast audience. It begins with the hatching of the fowl, their raising and training, and finally their role in combat. Cockfighting is indigenous to many peoples and cultures throughout the world, and I have attempted to capture not only the fight, but those people to whom this is truly a sport. My intention is neither to praise nor condemn cockfighting, but to explore it in an objective, yet compassionate manner. Also included are stills of etchings, paintings and photos depicting cockfighting around

16mm, color/so, 24m, \$40

The Circle

Original screenplay by Jerry Barrish.

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This is an early fiction-drama film about how a man copes with the death of his wife and daughter by marrying two women at the same time.

1976, 16mm, b&w/so, 14m,

Scott Bartlett

Metanomen

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture." —The Wittenberg Torch

1966, 16mm, b&w/so, 8m, \$15

Offon

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception." —Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institute." — Sheldon Renan, Curator, Pacific Film Archive

1968, 16mm, color/so, 10m, \$20

Moon 1969

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film—on a trip in search of the human soul." — Paul Brawley, *The Booklist*, American Library Association

1969, 16mm, color/so, 15m, \$25

Lovemaking

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"Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be—an imaginative, suggestive, artistic, nonclinical evocation of the sexual act." —Bruce Conner, Maurice Girodias, Arthur Knight, San Francisco International Film Festival, 1971

1971, 16mm, color/so, 13m, \$25

Serpent

Sponsored by the Guggenheim Foundation.

The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold.

1971, 16mm, color/so, 15m, \$25

Medina

Produced by Ron Stevenson.

A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture.

"It is as if all the impulse toward lyrical pattern in Bartlett's film work had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city." —N.Y. Times

1972, 16mm, color/so, 15m, \$25

1970

Sponsored by the American Film Institute.

1970—the year of the moon shot; the year of the Bartlett's only son, Adam; the year Scott's life peaked in high harmony and discord with the American culture.

This autobiographical film presented so thorough a summation of Bartlett's personal work that it rendered him harmless for years to come.

1972, 16mm, color/so, 30m, \$50

Sound of One

The classic, meditative movements of T'ai Chi Ch'uan harmonize with nature and camera as a solo figure executes the forms. The camera as acolyte witnesses the transit of body, ground and sky as the man moves from oceanside cliff, to forest, to mountain and finally to the austere city-space of a studio where, perhaps, his body had been all the time.

This film's graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.

Awards: Film Forum; Sinking Creek Film Festival.

1976, 16mm, color/so, 12m, \$20

Greenfield

Working and playing hard at a northern California commune fast paced cutting to Taj Mahal's "Happy to be just like I am."

1977, 16mm, color/so, 14m, \$20

Heavy Metal

A graphic disintegration of violence in Chicago, 1929. Original pre-swing jazz recordings by Earl Hines and Tiny Parham.

1979, 16mm, color/so, 12m, \$25

Making Serpent

The filmmaker narrates MAK-ING SERPENT, a documentary film which carefully describes the creative process behind SERPENT, his award-winning short. MAKING SERPENT is a step-by-step teaching device that explores film techniques such as: how to structure a non-verbal narrative; how to shoot film for editing; how to find universal, archetypal images in nature and daily life; how to render images in imaginative graphic forms; how to make exciting visuals inexpensively. Shown together with SERPENT, MAKING SERPENT becomes an important educational aid for film students and art students alike.

"Eisenstein's FILM FORM continued on film." —Bruce Baillie

"I consider it a reasonable antidote to some of the loose pretensions of structural film." — Stan Brakhage

"I was never interested in experimental film until I saw MAKING SERPENT." —Lydia Smedda, Film Teacher, Vienna, Austria

"I wish they had shown it when I was a film student." — Tom Charns, Gas Station Attendant, California.

1980, 16mm, color/so, 32m, \$50

Making Offon

In the summer of 1967, Mike MacNamee, Glen McKay and Scott Bartlett met for America's first electrovideographic jamb. Bartlett's film loops and McKay's light show liquids were mixed through a video effects bank and the results were filmed by MacNamee directly off the studio monitor with a rented kinescope camera.

Bartlett edited a portion of this material and then built a sound track with the help of Tom DeWitt, who had also supplied many of the original film loops, and Manny Meyer, electronic sound composer. The finished film was called OFFON.

In 1980, Bartlett recreated the event in a video production class at UCLA. With his students' help he composed a video primer: MAKING OFFON. Wipes, keying, feedback—all the standard functions of a studio switcher—are first illustrated and named, then woven into a sound and picture puzzle of the '60s.

A MUST for all video students, especially when shown along with the original OFFON.

1981, 16mm, color/so, 18m, \$25

Le Ann Bartok

a.k.a. Le Ann Wilchusky

Skyworks, The Red Mile

Editor, director: Dody Cross. Photography: Air to air, Ron Boff; Free fall, Bud Bell; Ground, Dody Cross. Skydivers: Bob Brown, Ed Luby, Bud Bell, Chirp Navrotski. Sound: Carol Spitzer, Jeff White and Ron Boff.

BARTOK

Documentary of conceptual artist Le Ann Bartok Wilchusky's "Skyworks, The Red Mile," dropped from 7,500 ft. altitude with skydivers, kinetically danced over the Pennsylvania countryside. This "Dropped Object" unrolled in free fall creating a line one mile long which altered the sky space dramatically. Shorter red pieces, held by the skydivers in free fall, spiral in and out as the skydiver as performer is held in G force. A visual symphony of falling lines.

1973, 16mm, color/so, 9.5m, \$15

Skyworks, Wind & Fire

Film edited by Le Ann Bartok Wilchusky. Photography: Free fall, Bud Bell and Bernie Wilchusky, and Le Ann Bartok Wilchusky. Skydiver: Bob Hall.

Film of "Dropped Objects" falling from 8,000 ft. altitudes with skydivers as performers. This film of a conceptual artist's work is a document of Skyworks but also meant to be expressive as an art film. A film of meditation revealing the cosmic breath as Skyworks pieces fall at the rate of 120 to 135 miles per hour. A breathing language of light and knowledge. Performance-controlled flight. Gyres cycling in and out-the mystic spiral. A perception of light and space as energy lines alter the environment temporarily.

1975, 16mm, color/si, 8m, \$15

Warren Bass

Uncle Sugar's Flying Circus

Made after the 1970 U.S. bombing of Cambodia, UNCLE SUG-AR'S FLYING CIRCUS is a barrage of recurrent hard-edge patterns (circles, cross shapes, airplanes, numbers, explosions). The entire film (except for the titles) was made without a camera: using aircraft press-type, hole punches, felt pens, film leader, and thirteen images from Picasso's Guernica punched out of 35mm slides and punched into the film.

"A dazzling, rhythmically exploding montage." —Michael Kerbel

Awards: Southwest Film Festival; Baltimore International Film Festival.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 2.5m, \$8

Designs in Glass

My films often explore contradictions and discrepancies. DE-SIGNS IN GLASS is a lyrical documentary of California glass-blower John Lewis at work. It is a study of the relationship between an artist and his material and in particular the discrepancy between the crude industrial environment (including the heat, noise, and rough hand tools) versus the delicate glasswork created there.

"Warren Bass is outstanding in my view for his ability to infuse his films with a certain identity." —Robert Manning, Independent Filmmakers Competition

"A poetic view of the rugged art of glass blowing." —Denise Hare, *Craft Horizons*.

Awards: New York International Craft Film Festival; Baltimore International Film Festival; Southwest Film Festival; Sweet Virginia Festival; 6th Annual Independent Filmmakers Competition; Palo Alto Film Festival, Audience Popularity Award; Sonoma Film Festival, American Film Festival, 1974.

1971, 16mm, color/so, 11m, \$18

City View

(Also titled CITY VIEW IN OLD KODACHROME)

An examination and re-examination of a brief moment in time, filmed at the old Penn Station subway entrance in New York City. CITY VIEW studies relationships of people in a public place-their movements, their entrances and exits, their anonymity and ultimately the spaces between them in both the graphic and existential senses. On this level it was inspired by Giacometti's sculpture, City Square. On other levels it is a formal study, particularly of structured filmic time. Sound is explored as both a spatial image and as a sort of filmic zeugma in which picture/sound relationships shift in order to change perceptual consciousness. It is intended as a multi-leveled experience.

"The professional level of this cinematic view from below (the city is seen from the hall of the subway's entrance) is considerable and can hardly leave anybody indifferent." — Mira Liehm, Czechoslovakian film critic (from comments on the Tenth Annual Independent Filmmakers Exposition).

Other distribution: Canadian Filmmakers Distribution Centre; Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 11m, \$18

Close-Up

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 9m, \$16

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Tina Bastajian

Oyster Bar

A speculated encounter where pointed glances and sucking oysters provide an ambiguous and ironic backdrop. The woman devours her oysters and ignores his language as she explicitly describes her love for the erotic crustacean.

In English and French with sub-

1984, 16mm, b&w/so, 6m, \$15

Yellow Aria

YELLOW ARIA is a symptomatic view of the lover at work, constantly on the edge of savoring the moments when passion and neurosis overlap. By layering different forms of expression, the film allows language and action to intertwine to demystify love and passion.

Rather than a sentimental account, YELLOW ARIA is a humorous and ironic series of vignettes which form confessional outbursts of the symptoms of losing the loved oject of Desire. With a decidedly female perspective, it simultaneously undercuts and sympathizes with these outbursts to acknowledge that the women have the ability to express this out-of-balance behavior with beauty and dignity. Baroque pillars fill the frame to create a background for the film. The women orators, statuesque, protrude and extend from this structure while the silent man becomes embedded in the facade. This elevated architecture posits the paradox of YELLOW ARIA; what is ugly about love is also monumental.

Awards: First Prize, Experiments in Form, San Francisco International Film Festival, 1987; Prize Winner, Ann Arbor Film Festival, 1988; Honorable Mention, Marin Film Festival, 1987.

In English and Italian with subtitles.

1986, 16mm, color/so, 13m, \$35

Yann Beauvais

R

R is a very simple film, flickering and panning which in its silence induces a fugue of rhythms. The central part of the film is based on a transcription of a Bach invention for two voices.

"...these images are not totally arbitrary (in fact, we see a field in front of an 18th-century house where an orchestra played an 'air...of Bach'), they are totally dependent on the score: they play the filmmaker's score... So R is a reconstruction, an orchestration of a landscape, of the real, which privileges the vision and the will of the artist as well as the specifically 'plastique' aspect of cinema." —D. Dusinberre, Musique Film 1986

(From the original film; two other versions have been produced for two screens).

1976, 16mm, b&w/si, 3m, \$6

Temps de Metre

Either the meter: a unit of measure.

Either the photogram: a space/unit in a film strip.

Either 24fps: a speed unit of the apparatus.

Either the screen: canvas without retina, the metre squared.

Either the projection: the metre taken to its cube.

The sum total of these units produces its meanings. Abstract value or small essay on communication, the metre dictates, tires us by its arrogance, its relentlessness. The tacit agreement is what is at stake in this film whose projection at the limit is superfluous. In this sense it also questions the measure of the Maitre.

1980, 16mm, color/si, 17m, \$30

Sans Titre 84

SANS TITRE 84 employs photos of the Arc de Triomphe which are then cut into vertical, horizontal and diagonal strips. The serial aspect of the photos invokes time, shaping time which subverts the still photos. The Arc transforms itself by coupling with itself. The instantly recognizable identity of the object is thus short-circuited, creating tension in the gaze which seeks to re-establish that lost identity, for the object gets lost in its twice-doubled image and must reconstruct itself, dismembered. The image paradoxically and simultaneously gives of itself in order to withhold. The Arc de Triomphe's power is such that, even though heavily reworked through the strips, it tends to efface this reworking. Hence the necessity of twinning the screens. Offering a twin, if not an identical one, which will attack the "much longed for" (politically, symbolically, touristically) object. Movements are simulated, realm of imitation, simulation of cinema. The film presents false movements. The work of fiction.

1984, 16mm, color/si, 14m, \$40

Note: this film is to be projected in double-screen form; two projectors are necessary.

VO/ID

VO/ID places side by side two distinct texts, one in French, the other one in English. Both texts deal with art and politics, with politics of art and its market. The field occupied within the art world by experimental films and their makers is investigated. Two distinctive soundtracks (sexuality on one side, philosophy on the other) distract the viewer from his understanding of the written word. Between the two visual texts, bilingual puns are produced, including a third text (language). This new text authorizes a horizontal reading of the film which contradicts the flow offered by the two screens. Word after word the third text makes fun of, a mocking parody of, the seriousness of the Discourse.

1985, 16mm, b&w/so (sound on cassette tape), 7m, \$25

Note: this film is to be projected in double-screen form; two projectors are necessary.

Amoroso

"A film sparkling with diamond-like fragments of Italy. A film of passion-passion for places (the landmarks of Rome), passion for the masterworks of experimental film (the evocation of Kenneth Anger's EAUX d'ARTIFICE through images of the same Tivoli fountains), and above all, passion for color (the warmth of Roman stone, the deep green of summer vegetation, the rich reds and yellows of the 16mm emulsion itself). After the cerebral rigor of more formal work, a joyous cry from the heart." -Scott Hammen

1986, 16mm, color/si, 14m (18fps), \$30

Divers-Epars

"Glimpse of cities, countryside, rivers. Intriguing, fleeting images of Florence, London and particularly Paris-clearly the filmmaker's home, so intense is his vision of it, so strong his attraction to its lifeblood, the Seine. The eerie colors of the bateau-mouche floodlights blend with a purely filmic chromatic intensity. The textures, the meticulous montage, the alluring colors, create something of the same celebration of place through provocative artifice found in Christo's wrapped Pont Neuf (which is fleetingly seen in the film).

"Bringing some of AMOROSO's Roman passion home to the city which inspired the imposing formality of his earlier films, Beauvais begins to merge the two poles of his works. The synthesis is exciting." —Scott Hammen

This film is a series of shot or found sequences (about, of cities that I frequent) which, in the editing, display a fluidity and continuity eluding narration. The sequences are shaped by the editing according to various arrangements which respect the film's possible direction: passage from one place to another, from one moment to another.

To pass, bridging one point to another, is to transform one-self, become other. The film employs certain leitmotives which relaunch the flow and facilitate diverse transformations of scattered sensations. This film, although renewing lyricism, does not deny formalism which it uses in another manner, while taking into account the meaning/possible meanings produced through linking images and their evocative passage.

1987, 16mm, color/so, 14m, \$30

BEAUVAIS

Ligne D'Eau

First sketch of a new work staging the movements of objects and machines. From one screen to another, without changing quay one changes lines or boats. Zazie is no longer in the metro.

1989, 16mm, color/si, 8m, \$25

Note: this film is to be projected in double-screen form; two projectors are necessary.

Spetsai

At first a diary film of a sojourn on a Greek island last January. Originally filmed in Super 8 then blown up to 16mm, the film has undergone a supplementary transformation, after editing, by the joining of a text. The text permits a suspension to the film unfolding, in that it makes the image pass into the background while also giving it, the image, another signification. Play upon text and image which enables, starting the elements of a diary, souvenir, an approach into other areas, just as DIVERSEPARS sketched in its own way another approach.

1989, 16mm, color/so (sound on cassette tape), 15m (18fps), \$30

Soft Collisions (Dream of a Good Soldier)

Co-directed with Frederick Rock.

A found-footage film about the war. A film which inscribed his refusal of the manipulation of the media coverage of the last holy war of the Americans and their allies. No image of that war which was also a media propagandist war. An evocation against the stupidity of war in seven parts.

1991, 16mm, color/so (sound on cassette tape), 15m, \$50

Note: this film is to be projected in triple-screen form; three projectors are necessary.

Gorman Bechard

Bartholemew

BARTHOLEMEW is a tale of violence as seen from a little girl's perspective with the camera playing the role of the little girl. From her bitchy mother to "Bart," her Mom's lecherous suitor, and to her violent and deranged demise, this is one day in the life of a little girl that will disturb and anger and stay lodged in the viewer's memory for a time to come.

1983, 16mm, b&w/so, 8m, \$20

The Only Take

THE ONLY TAKE is about what happens when a total idiot is hired to shoot a porno/snuff flick. When told by his director that a little vaseline on the lens will give the film an "artsy, Penthouse type effect," the idiot cinematographer wipes on globs of the petroleum jelly just before the director yells, "Action!" And though we hear what is going on, the vaseline prevents us from seeing any of the "action."

THE ONLY TAKE is a very funny, very sick little film.

1983, 16mm, color/so, 2.5m, \$12

Pairs

PAIRS is a comic delight where blinking is not allowed. The film's synopsis: "A lot of tits and two asses."

1985, 16mm, b&w/si, .5m, \$7

To What Are Mutual Attachments Due

TO WHAT ARE MUTUAL AT-TACHMENTS DUE is an experimental short, using always potent and sometimes comic imagery and numerous overlapping soundtracks to tell the tale of a couple who had dated and since broken up. Their lives are meaningless and empty. They've got the eggs, but they need a good breakfast.

1985, 16mm, b&w/so, 3m, \$12

Psychos in Love

Directed, produced, edited, photographed, co-scripted and co-scored by Gorman Bechard, PSYCHOS IN LOVE is a black comedy take-off on the horror genre.

"Joe is a bar owner who has no trouble meeting women and getting dates. The problem is that he is a psychopath who ends up killing them-generally when he finds out they like grapes! Then he meets Kate. She hates grapes and, coincidentally, is a psychotic killer. Their love blossoms, but their drains block up due to the disposal of their victims. No problem. The plumber turns out to be a cannibal. Crazy, sick, bizarre? Yes, but not without quite a few laughs." -Video Movie Guide

"Loaded with juicy and clever satire and one-liners. This is a film that should be sought out." —Video Times

"The surreal pathos is hypnotically worthy of Jarmusch or Downey." —Hartford Courant

1986, 16mm, color/so, 88m, \$125

Twenty Questions

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Hanboldt File

TWENTY QUESTIONS deals with life, death and everything...well, sort of. Nineteen people from all walks of life were chosen at random and each locked in a room for approximately eleven minutes (the length of one 400 foot roll of film), during which time they were asked to answer twenty questions ranging from, "What do you do when you discover your lover has AIDS?" to "Fur coats?" to "The contents of your refrigerator's bottom shelf?" to "Why do you litter?" to "The right to bear arms?" to "Welfare?" and so on. The results are a sometimes funny, often moving, usually surprising, and always revealing examination of social, moral and religious viewpoints.

1988, 16mm, color/so, 60m, \$100

Adam Beckett

Evolution of the Red Star

Music by Carl Stone.

Colored pen-and-ink drawings, like topological maps of biomorphic objects, grow and evolve from the red star. Once the master image is formed, this continuously throbbing, pulsating sight is used to ring changes based on years of optical work. Music and picture work together to create a mood of ecstatic tranquility. The bright colors, beautiful music, surprise at the end, etc. make this a good film for young children.

Awards: Sinking Creek Film Celebration, 1973; Washington National Student Film Festival, 1974; Brooklyn Independent Filmmakers Exposition, 1974; Vanguard International Competition of Electronic Music for Film, 1974; Humboldt Film Festival, 1974.

1973, 16mm, color/so, 7m, \$19

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This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict structure made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein.

Awards: 1973 Sinking Creek Film Celebration; 1974 Athens International Film Festival; 1974 Humboldt Film Festival.

1973, 16mm, color/so, 7m, \$14

Flesh Flows

Intricate animated line drawings, erotic and surreal, are transformed during three chapters from their base existence at the beginning into a continuous flight through a space filled with luminous clouds of flowing purple and turquoise gases. Hence we are shown a path from the carnal to the cosmic.

Awards: Sinking Creek Film Celebration, 1973; 10th Chicago International Film Festival; Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974; 13th Foothill International Independent Filmmakers' Exposition; Orange Coast Film Festival, 1974.

Other distribution: American Federation of Arts; Creative Film Society.

1974, 16mm, color/so, 6.5m, \$18

Sausage City

Music by Brillo.

Starting with a white screen a city of interlocking boxes evolves, always moving, constantly changing perspective. After a while, this group of sausages begins to emerge. They are a thoroughly rendered (using fancy colored-pencil technique) bunch of sausages. As time passes there get to be a whole bunch of sausages; in fact, the screen becomes one mass of seething, throbbing, pullulating life. The ending is a surprise.

Awards: Humboldt Film Festival, 1974; Ann Arbor Film Festival, 1974.

Other distribution: American Federation of Arts; Creative Film Society.

1974, 16mm, color/so, 5.5m, \$10

Kitsch in Synch

This is an abstract animation that seems to get laughs. The sound track is why, mainly; it sounds like a large group of demented ducks enthusiastically and persistently seeking oneness with the all, via energetic chanting. BUBUBABU!!! The imagery is elaborate, brightly colored, and every single damned beat in the sound track has its own little bump.

Awards: Cinemedia (best sound score BUBUBABU!!!), 1975; Marin County Fair, 1975.

1975, 16mm, color/so, 4.5m, \$10

Ericka Beckman

Cinderella

In a musical treatment of the original fairytale, Ericka Beckman's CINDERELLA breaks apart the story and sets it to the mechanical repeats of a game, where Cinderella is projected like a ping-pong ball back and forth from the hearth to the castle, never succeeding in fulfilling the requirement of 'the Cinderella.' The bewitching hour arrives again and again, always too late. Mixing genres, the film begins on a naturalistic outdoor setting, and then into animation and computer graphics, becoming progressively more abstract and creating a delirious terrain that teeters on its internal logic and manic rhythms. A departure from Ericka Beckman's early non-narrative work, CINDERELLA approaches a fullblown musical production, replete with narrative closure and lip-sync delivery of the soundtrack, written collaboratively by Beckman and Brooke Halpin.

"Although no less fraught with psychodrama than Disney's, Ericka Beckman's CINDERELLA drops the sibling rivalry and Oedipal underpinnings, boiling the material down to an enigmatic meditation on the nature of socialization—while exhibiting the filmmaker's characteristic use of pinball imagery,

stutter-stop development, incantatory songs, and dreamlike condensation." –J. Hoberman, *Village Voice*

1986, 16mm, color/so, 25m, \$85

Andrea Beeman

Guedra

GUEDRA interweaves filming of the mysterious, entrancing Guedra dance with interpretative footage and documentary footage of daily Moroccan life. An ancient Moroccan dance, the Guedra is performed by a woman whose enigmatic hand and finger gestures complement the polyrhythmic movements of her body. The meanings of the intricately cadenced fingerwork have long been lost.

In the film, the Guedra dance is performed by Jajouka, a soloist and company member of Ibrahim Farrah's Near Eastern Dance Group. Glimpses of Moroccan life—people, colors, textures, the countryside—entwine Mr. Farrah's choreography, ultimately imparting my interpretation of the essence of the Guedra's long lost meanings.

See photo next page.
1991, 16mm, color/so, 19m,
\$45

BEESON



Guedra by Andrea Beeman

Coni Beeson

Ann, A Portrait

An intimate portrait of Ann Halprin, dancer; her work, her family, and the way she moves.

16mm, color/so, 19m, \$25 Available for sale on videotape.

Health on Wheels

Credits: Ray Andersen. Sponsored by National Testing Services.

A documentation of health testing of 30,000 California cannery workers. A labor management effort using mobile testing units, a highly successful method for finding killer diseases

16mm, color/so, 15m, \$15

Holding

Two young women in love communicate through fantasy and touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

16mm, color/so, 13m, \$15

The Now

"These are my past lives when my lovers were black and my lovers were white, when I was male and when I was female." A reincarnation.

16mm, color/so, 17m, \$25

Unfolding

Heterosexual lovemaking as poetic expression.

16mm, b&w/so, 16m, \$25 Available for sale on videotabe.

Watercress

Episodes in alternative lifestyles.

16mm, color/so, 13m, \$20

Women

A sardonic film about the cliches laid on women.

16mm, color/so, 13m, \$20 Available for sale on videotape.

Marian Berges

Flight

Film, video, dance and narrative combine to locate the intersection of past and present in this humorous musical poem inspired by Amelia Earhart and the myths that surround her.

1989, 16mm, color/so, 12m, \$24

Alan Berliner

City Edition

"The newspaper page...you have very loud and noisy headlines... you have a mosaic space made up of unconnected items from every part of the world at once...the total discontinuity, the total lack of storyline in (telegraphed) news...is as sophisticated as Picasso..." —Marshall McLuhan

1980, 16mm, b&w/so, 10m, \$30

Myth in the Electric Age

Themes of earth, air, fire and water amidst the rhythms and confused intense sensations of modern life. With commentary by Marshall McLuhan.

1981, 16mm, color/so, 14m, \$30

Natural History

From there to here...from then to now

The soundtrack features 33 frogs, 22 birds, lion growls, bomb whistles, a heartbeat and the chromatic scale.

1983, 16mm, color/so, 13m, \$30



Unfolding by Coni Beeson

BERLINER

Everywhere at Once

EVERYWHERE AT ONCE is a musical montage, a synchronized symphony composed from an infinity of elements at hand: piano chords and cable cars, cocktail jazz and broken glass, looney tunes and telephones, elephants and xylophones, violins and vultures, orchestras and roller coasters... A journey in images at the speed of sound.

These collage films are drawn from a vast personal library of sounds and images, steadfastly accumulated over many years. This randomly assembled and ever-expanding pool of elements serves as the basis for a form of "bricolage"—cultural artifacts and residues, odds and ends accumulated over time and transformed into works attempting to bridge a wide range of poetic horizons: the actual with the possible, prehistory with science fiction, magic with science fact, the medium with the message. Ultimately these films document my need to put order to my universe, a place burdened by my need to make the puzzle fit the pieces.

1985, 16mm, color/so, 10m, \$30

All of the above films are also available from the Film-Makers' Cooperative, N.Y.

Stephanie Beroes

Light Sleeping

LIGHT SLEEPING is an erotic fantasy of sensual love between a human and an animal...a woman and a cat. Each comes to this meeting joyously, each gives and receives affection. During this sensual

encounter, human and animal spirits are joined, become one. Human and animal become like each other, and become more than what they are by themselves...

The inspiration for the film came from Karu, the black male cat who lives with me. The woman is myself played by my friend Georgianna, who is a natural "cat-lover." And on one level the film has a special meaning for any who may feel close to the cat spirit, or appreciative of cat psyche and movement and being. But I hope people can have a purely intuitive flight of imagination response/understanding of this dream of woman and cat...

The sounds do not destroy the visuals, but are one with the visuals, are sourced in the visuals, and so, sound and visual work with, not against, each other.

1975, 16mm, color/so, 4m, \$6

Recital

This is an experimental film with several experimental concerns, but mainly attempts to explore relationships between text and image. The text is a series of love letters and the theme is to objectify adolescent romantic love. The image centers on a typical romantic scene, a woman seated in a landscape reading a love letter. RECITAL is structured as a stream-of-consciousness narrative, and is feminist in the sense that there is a chorus of women's voices telling a feminine perspective of a part of every woman's social conditioning.

"Stephanie Beroes' film, RECIT-AL, addresses the state of 'woman in love.' As opposed, however, to a Lawrentian reading of the situation—a cascade of images of erotic transcendence—Beroes takes a more distanced look at the phenome-

non. And it is one that views the situations as fraught less with ecstasy than with risk and pain... Beroes' goal is a kind of distanced deconstruction of the experience, in an attempt to view it with the lessons of knowledge and time." —Lucy Fisher, film critic and scholar, New York

1978, 16mm, color/so, 20m, \$40

Valley Fever

Inspired by Merleau-Ponty's statement, "there is a perpetual uneasiness in the state of being conscious," this film has to do with questions of perception, the way we see things. In an experimental, non-narrative context, the film presents a man and a woman who carry on a disjunctive conversation, superficially about the effects of illness on perception, actually about their mutual inability to perceive the world from any other than a personal viewpoint. They each set up a projector and show each other footage of their respective hallucinations under the influence of fever-images of the desert, palms, swimming pools, and the American suburban landscape. The hallucination sequences make a lyrical counterpoint to the formal, structured lip-sync sequences.

"...a graceful craft evident in everything from the hand-held camerawork to the jump cuts and other kinds of transitions."

—Jonathan Rosenbaum, *The Soho News*

1979, 16mm, color/so, 20m, \$40

Debt Begins at Twenty

"DEBT BEGINS AT TWENTY, by combining semi-fictionalized and documentary material, is as definitive a record of the Pittsburgh punk scene during its nascent underground phase as anyone could possibly hope for. That it also succeeds as an extremely engaging character study of some of the movement's most colorful figures is a testament to Stephanie Beroes' facility for combining a series of 'miniatures' with empathy as well as to the unusually natural character of the participants in what elsewhere has been an excruciatingly arch subculture." —W.T. Koltek, WYEP-Radio, Pittsburgh

"An 'AKG mike' is indicated, Dick Tracy-like, with an arrow in one subtitle over a shot that allegedly shows us (Bill) Bored sitting alone; and when Sesame Spinelli, a vocalist with the Dykes, looks up the hero in the final sequence (preceded by the title 'Six Months Earlier') and winds up making love with him to a joyfully gyrating camera, the self-conscious acting and embarrassed, banal dialogue between them is happily lingered over. DEBT BEGINS AT TWENTY provides as much honest fun as a day on the beach." -Jonathan Rosenbaum, The Soho News

1980, 16mm, b&w/so, 40m, \$75

The Dream Screen

"In THE DREAM SCREEN, Stephanie Beroes' concern is with the positioning of woman in the cinematic and cultural imagination. She employs, as her central trope, the legend of Pandora's box-a focus that allows her to examine woman's figuration in both a classical film and an ancient myth. THE DREAM SCREEN proceeds as a multilayered experimental narrative-that operates on three distinct levels. It intercuts footage from the silent film, PAN-DORA'S BOX (1929), with Beroes' own drama of a modern-day equivalent of Pabst's "femme fatale." The sound

THE DREAM SCREEN

A Film by Stephanie Beroes 16mm, 45 mins., B/W, ©1986 With excerpts from *Pandora's Box* (1929) by G.W. Pabst, and *Lulu in Hollywood* by Louise Brooks

In THE DREAM SCREEN, Stephanie Beroes' concern is with the positioning of woman in the cinematic and cultural imagination. She employs, as her central trope, the legend of Pandora's box — a focus that allows her to examine woman's figuration in both a classical film and an ancient myth. THE DREAM SCREEN proceeds as a multilayered experimental narrative — that operates on three distinct levels. It intercuts footage from the silent film, PANDORA'S BOX (1929), with Beroes' own drama of a modernday equivalent of Pabst's "femme fatale." The sound track intensifies this melange by providing commentary on the career of Louise Brooks — taken from her autobiography. Superimposed on these segments is a third tier of interview material with a contemporary Louise Brooks look-alike, who discusses her problematic relationship with her father. Through this intertextual montage, Beroes not only re-writes the Pabst classic, but examines the mythification of woman, and its articulation in the cinema.

-Lucy Fischer, University of Pittsburgh













THE DREAM SCREEN is a good title for the new movie by Stephanie Beroes, a filmmaker who was active in Pittsburgh and San Francisco before moving to New York, and who doesn't mind showing in her work how deeply cinema touches her. The heroine of the picture is none other than Louise Brooks, the legendary silent-film star, seen in eloquent excerpts from PANDORA'S BOX, her most celebrated vehicle. Other figures include a young woman who talks about her troubled father, and another who jots down notes on the Pandora legend while riding on a train. Their activities are intercut with clips from PANDORA'S BOX and comments on Brooks's eccentric movie career, some of them taken from her own memoirs. The words and images of THE DREAM SCREEN don't follow a conventional storyline, and often they seem to have little in common. Yet sly connections are always present — in the way, for example, that one woman's relationship with her father sadly echoes Brooks's relationship with G.W. Pabst, her mentor during the German phase of her career. Through subtle editing and canny juxtapositions, filmmaker Beroes weaves these threads into a complex commentary on the thorny challenges and dubious rewards (as Brooks found out) of being female in the 20th century. Just as impressive is Beroes's camera style, capturing contemporary figures in crisp black-and-white images that blend nicely with the 1929 PANDORA shots. And her sensitivity to the resonance between sight and sound results in a superb opening sequence that combines train footage and Brooks histrionics with a just-right ballad by Etta James on the sound track.

-David Sterritt, Christian Science Monitor

BEROES



Farewell to Flesh by Richard Beveridge

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1986, 16mm, b&w/color/so, 45m, \$125

Richard Beveridge

Rock Springs

Know thyself, for that is the very thing you can know best. Where I had come from and why. A "Roots" film about a dusty Wyoming town. Deals with my visiting, for the first time in twenty years, the town of my birth, meeting relatives I had heard of but never known, and searching into the past to understand how they, and I, had gotten to the town of Rock Springs. It is a sociological document of a "Boomtown" built in an area of probably the greatest concentration of usable coal in the world.

1976, 16mm, color/so, 30m, \$50

Heads or Tails

A length of picture and sound made to be projected from either the heads or tails end. Complex optically printed loops are contact printed onto double perforated film and optical sound is added over the sprocket holes on either side. As an exploration of the concept of off-screen space, the film has no beginning nor end. It is a long thin object wound on the core of a reel. Though an original idea of the film as infinite, others, such as Cornell/Brakhage, have dealt with same

1977, 16mm, color/so, 5m, \$25

S.F. to L.A.

Filmed in twelve hours with four thousand frames down Pacific Coast Highway One. Made totally "in camera," an attempt at the most minimal film conceivable, every frame and sprocket hole of the original 100 feet make up the picture and sound. A film made really by Eastman Kodak. This film may be projected backwards as well. Sprocket hole sound.

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1977, 16mm, color/so, 2.5m, \$20

Turn to Your Gods Dogs

A film which investigates possible combinations of sound and image, specifically sync and voice-over sound, with and without image. Highly re-edited sound tracks from old newsreel and recent documentary footage are re-combined with their correct and/or incorrect image to form a narrative dealing with the political machinations leading to an amphibious assault upon a nude beach called "Eden." An homage to Bunuel and Fellini. First screen appearance of the singing dog Andalou. One of the most damning indictments of the sex and violence in "Hollywood" films, an altogether shocking and hilarious political satire.

1977, 16mm, b&w/so, 17m, \$35

Keep Bright the Devil's Doorknobs

Dedicated to Leonardo daVinci from whom I quote, "the act of procreation and the members employed therein are so repulsive, that if it were not for the beauty of the faces and the adornments of the actors and the pent-up impulse, nature would lose the human species." Though a serious ode to the cinema's origin as a peep show, this film has been called "too punk" for even punk audiences. X-rated. Confiscated by Kodak Lab., Hollywood.

1978, 16mm, color/so, 5m, \$25

Farewell to Flesh

Brazil's Carnaval invaded with Bolex, tape recorder and chutzpah. Filmed in Bahia & Rio De Janeiro, the greatest spectacle in the world, and the closest thing to the theatre of cruelty which Artaud proposed. A Theatre in which violent and thrilling physical sensations crush and hypnotize the spectatorparticipant, seizing one as if by a whirlwind of higher forces. Brazilians have remarked on the fine photography and sound in the film. Entirely without narration, the film is a purely poetic subjective impression.

1980, 16mm, color/so, 40m, \$60

Who's Who in the Kook Capital

A swashbuckling newsreel-diary of visual anthropology. Segments include the Bums and Winos Ball, Bruce Conner's punk party at the Deaf Club, Beatitude Poets Reading, Canyon reunion picnic, the Dali Lama in Marin, a nude beach, U.S. frisbee champ, marijuana reform festival, the Hookers Ball, dancer Thea, & the singing dog contest. Part one of a continuing series studying the variety of human types. Inspired by Henry Miller's Book of Friends.

1980, 16mm, b&w/si, 30m, \$50

Cathexis

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The cartoon CATHEXIS is an animated short Existentialist Koan with Sig Freud for seasoning. An early film to which I have returned after many years of artwork, travel and study. Perfectly depicts the condition of all who have lived intensely upon the edge and have weathered madness,

suicide, physical debility, and sublime ecstasy. Regrettably, the character's final words are inaudible and I have forgotten what they were.

16mm, color/so, 2.5m, \$20

David Bienstock

Brummer's

Cast: Robert Summers and Sudrey Shaw in main roles. Photography: Charles Powers. Sound: Itzhak Barouch. Editing: David Bienstock and Joel Freedman. Assistant Director: Joel Freedman. Electrical and Sound Consultant: Lee Osborne.

"The most rigorously experimental film of the festival." — Ernest Callenbach, judging Bellevue Festival, 1967

"...atmospheric, fourth and fifth dimension chit-chat." —Jonas Mekas, *Village Voice*

"...This is every young couple in the world, holding every conversation they will ever hold. Bienstock's film simply outclasses everything else shown all evening: It was very good." —Roger Ebert, *Chicago Sun-Times*

Awards: Second City Short Film Competition, Chicago, First Prize, 1967. Bellevue Film Festival, Third Prize, 1967. San Francisco Film Festival, Special Prize, 1967. Chicago International Film Festival, Honorable Mention for student film, 1967; Independent Filmmakers Competition, St. Lawrence University, N.Y., Award of Merit.

16mm, color/so, 10m, \$10

Nothing Happened This Morning

Acting: Christopher Kelley and Rhea Samaras. Photography: Paul Glickman. Sound: Itzhak Barouch. Titles: Richard Evans.

Nothing happens and everything happens-in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds and our souls. When that happens the ordinary world becomes extra-ordinary-the magic of the universe is within each moment and is perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 minutes of an ordinary-extraordinary morning.

Awards: Chicago International Film Festival, First Prize for Experimental Film, 1965; Ann Arbor Festival and Tour, Shared First Prize, 1966; San Francisco Film Festival, Meritorious Participation Award, 1965. Shown: Festival of Two Worlds, Spoleto, Italy, 1966.

Other distribution: Film-Makers' Cooperative, N.Y.; Canadian Filmmakers Distribution Center.

1965, 16mm, color/b&w/so, 21m, \$25

Wendy Blair

Les Ondes

Echoes and refractions of light. Paths of lunar, solar and laser illumination—both coherent and diffuse—find common streams.

"...a sensitivity to qualities of light and composition. LES ONDES generates...an emotional resonance..." —Chicago Reader

Screenings: Chicago Filmmakers Underground Bridge; Noe Valley Cinema; San Francisco Cinematheque.

1980, 16mm, b&w/si, 6m, \$12

Umbra

The familiar becomes foreign when shadows are introduced. An intimate exploration of the human form.

Awards: Athens International Film Festival, Honorable Mention.

Shown: Athens International Film Festival; Noe Valley Cinema; San Francisco Cinematheque.

1981, S8mm, b&w/si, 5m (18fps), \$10

Noh Tiger

A tiger, once in motion, is now stilled and fragmented. An incomplete record of time. Serene with age, a Noh mask offers a history of ritual and illusion as time's voice. In the shadows, in the movement, there is time—observant and elusive.

"Contemplative...images were absolutely beautiful..." —Athens International Film Festival

1982, S8mm, b&w/si, 4m, \$10

Pilot

A steady or interrupted signal to breathe, an internal guide to move or stay, where is the design of our choice? Amidst the speed of confusion, blind to our compass, where do we seek the clear bell of our own pilot?

1986, 16mm, b&w/si, 4m, \$10



The Blues Accordin' to Lightnin' Hopkins by Les Blank

Les Blank

Dizzy Gillespie

Les Blank's earliest music film focuses on Dizzy Gillespie, the great jazz trumpeter, during a club date in Los Angeles. Dizzy talks about his beginnings and music theories, and blows a lot of hot music on that famous horn.

1965, 16mm, b&w/so, 20m, \$40

God Respects Us When We Work But Loves Us When We Dance

A time-capsule report on a specific high point of the hippie/counter-culture movement of

the long-ago Sixties, GOD RE-SPECTS US is a finely shot panorama of the action and more meditative moments occuring at the Los Angeles 1967 Easter Sunday Love-In.

1968, 16mm, color/so, 20m, \$30

The Blues Accordin' To Lightnin' Hopkins

In his own words and his "own own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbeque and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

The film reaches past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses.

1968, 16mm, color/so, 31m, \$50

Spend It All

SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals—the bayou people in Cajun country." —Times-Picayune, New Orleans

The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives.

1971, 16mm, color/so, 40m, \$50

A Well Spent Life

A WELL SPENT LIFE looks into the thoughts and music of Mance Lipscomb, 75-year-old philosopher-songster. Centering on Lipscomb—whom Blank described as "the closest thing to a Christ figure I have ever seen"—the film is also a revealing glimpse of a black farming community.

1971, 16mm, color/so, 44m, \$50

Dry Wood

See description under HOT PEPPER.

1973, 16mm, color/so, 37m, \$50

Hot Pepper

DRY WOOD and HOT PEPPER form a fascinating two-part documentary on the life and music of the French-speaking blacks in southwest Louisiana's Cajun country.

"DRY WOOD features the music of 'Bois Sec' ('Dry Wood') Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a 'Mens Only' supper, and a hog-butchering party that takes the hog from kill to sausage.

"HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great accordionist mixes rock and blues with his unique version of 'Zydeco' music, a pulsating combination of Cajun French and African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music

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 through the bayous and byways of the countryside (some of Blank's most stunning photography!) and into the streets and homes of his people." — Michael Goodwin, City Magazine

1973, 16mm, color/so, 54m, \$75

Note: DRY WOOD and HOT PEPPER may be rented together for \$100.

Chulas Fronteras

CHULAS FRONTERAS, considered by Prof. Juan Rodriguez (and many others) as "absolutely the best Chicano documentary I have ever seen," provides a magnificent introduction to the most exciting Norteño musicians working today: Los Alegres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role the music has in redeeming their lives by giving utterance to collective pain.

1976, 16mm, color/so, 58m, \$90

Always for Pleasure

ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans.

On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New



Always for Pleasure by Les Blank

Orleans has a gut-level mythic quality, a resonance unique among American cities.
ALWAYS FOR PLEASURE amplifies that resonance.

1978, 16mm, color/so, 58m, \$90

Del Mero Corazon

DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-Mex Norteño music tradition. Love songs are the poetry of daily life-a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dance halls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned

into new songs—always sung from the heart. Stars: Leon Garza, Chavela Ortiz, Brown Express, Little Joe and La Familia and more.

1979, 16mm, color/so, 28m, \$50

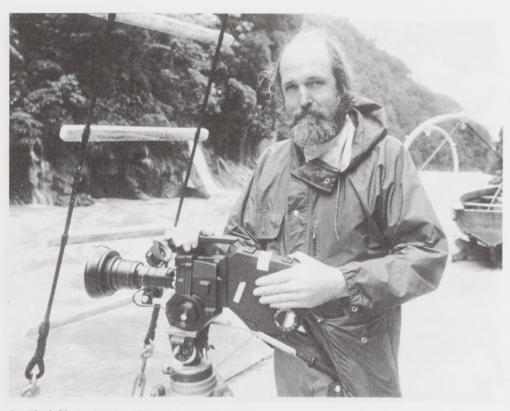
Chicken Real

An industrial short made for the world's second-largest poultry producer, CHICKEN REAL incorporates subversive bits of satire in its promotion of the assembly-line approach to mass-manufacturing food. Music recorded in North Carolina, of a local group playing all the chicken songs they knew.

"...It's [Blank's] funniest film, one that works on its own terms as a fascinating documentary on the chicken biz, and also as a humorous comment on itself. Surreal images abound-hundreds of chickens clucking toward a feeding belt, thousands of chicks huddled together in a giant breeding room, dead chickens flying across a table, passing through hellish flames on a conveyor, receiving giblet transplants. But the most interesting thing is that Blank evades the issue of chickendeath completely-skipping in an instant from live chickens to dead ones with absolutely no mention that birds are dying. It's the only Blank film in which death is never acknowledged-and as a result death pervades the picture as it does no other. Chicken of incomparable succulence." -Michael Goodwin, Pacific Film Archive, **UC Berkeley**

1980, 16mm, color/so, 20m, \$40

BLANK



Les Blank filming Burden of Dreams

Garlic Is as Good as Ten Mothers

"'Fight Mouthwash—Eat Garlic' is the call-to-arms of Les Blank's newest exploration of alternative American lifestyles. And why garlic—quite possibly the greatest culinary aid and natural cure-all known to mankind—should have gotten so much bad press in the first place is the curious (and distinctly political) paradox that Blank explores in his latest film...

"And what a film it is—Blank's best, I think. And it's absolutely obscene in its obsession with the growing and harvesting of garlic and the preparation, cooking and eating of garlic dishes—everything from whole suckling pigs to garlic soup...

"As in all of Blank's films, the people interviewed are beautiful, natural and full of zest for life. These garlic-lovers take great pride in their own identity, glorifying it in songs and dance and turning it into constant celebration..." —Rob Baker, Soho Weekly News

1980, 16mm, color/so, 51m, \$100

Garlic Is as Good as Ten Mothers

A shortened version of the original 51-minute film of the same title.

1980, 16mm, color/so, 30m, \$50

Werner Herzog Eats His Shoe

In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German film-

maker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed GATES OF HEAVEN, a highly acclaimed film about a pet cemetery-and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theatre. The film reveals an obsessive, selfdestructive, almost super-human dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the

need for a "new grammar of images." Definitely the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

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1980, 16mm, color/so, 20m, \$45

Burden of Dreams

BURDEN OF DREAMS is a chilling but finely balanced account of what might ordinarily be considered artistic folly: German filmmaker Werner Herzog's obsession to complete the painfully plagued jungle shooting of FITZCARRALDO. Disaster after disaster befalls Herzog's tale of a penniless, opera-mad dreamer (Klaus Kinski) who risks everything to build a grand opera house in the jungle river port of Iquitos. Blank's film grows into a fascinating (and highly controversial) record of an obsessed genius and his battle to finish his project in the face of plane crashes, torrential rains, attacks by armed, hostile Indians, the loss of several leading actors, and the eruption of a full-fledged border war around him. The obvious irony running through BURDEN OF DREAMS is that creating the movie FITZCARRALDO proved just as dubious and perilous an enterprise as the one on which it was based.

"Remarkable...one of the most candid, most fascinating portraits ever made of a motion picture director at work... There's never been anything else like it." –Vincent Canby, The New York Times

1982, 16mm, color/so, 94m, \$175

Sprout Wings and Fly

Produced and co-directed by Alice Gerrard and Cece Conway. Edited by Maureen Gosling.

"SPROUT WINGS AND FLY is a compassionate, life-affirming, altogether extraordinary document on old-timey Appalachian fiddler Tommy Jarrell. It's a fascinating film on the theme that art, music, dance, food and earthly pleasures help human beings live joyously in the face of certain death.

"Jarrell is a fabulous fiddler and ballad singer, and his music is the focus of the film, but Blank's camera and Mike Seeger's tape recorder capture much more than music... Most of all, they capture the sweetness and resilience of folkways where death is acknowledged—and held back for a time with shared celebration that may be lost forever to our cowardly Burger King culture.

"SPROUT WINGS AND
FLY...offers fine old-timey music, crazy jive, a fascinating cast of backwoods characters—plus a compelling look at one of the central issues facing a civilization fast losing its sanest ways." —Michael Goodwin, Berkeley Monthly

1983, 16mm, color/so, 30m, \$50

The Sun's Gonna Shine

A lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS...this film recreates Lightnin' Hopkins' decision at the age of eight to stop choppin' cotton and sing for his living. It includes a particularly fine version of "Trouble in Mind."

16mm, color/so, 10m, \$25

In Heaven There Is No Beer?

Produced, directed and photographed by Les Blank. Edited by Maureen Gosling.

IN HEAVEN THERE IS NO BEER? is a joyous romp through the dance, food, music, friendship and even religion of the Polka. The energy and bursting spirit of the polka subculture is rendered with both warmth and a dedication to scholarship in this journey through Polish-American celebration that takes us from New London, Connecticut's "Polkabration" to the International Polka Association's convention, with a stop along the way for a polka mass in Milwaukee.

"The photography and editing, soundtrack and beautifully constructed 'true-to-life' scenes are superb. For some reason or other, I found myself alternately laughing and crying during the film. It is an unbelievably heartwarming movie." —Philip Elwood, San Franciso Examiner

"Mr. Blank also examines the dancers' Polish patriotism and the polka regalia, concluding that they may find a close and authentic sense of community through this form of folk art." —Janet Maslin, New York Times

1984, 16mm, color/so, 51m, \$100

Cigarette Blues

A microcosmic Les Blank Film in which Oakland bluesman Sonny Rhodes simultaneously addresses three of the filmmaker's longstanding obsessions: death, cigarette smoking, and the nature of the blues.

1985, 16mm, color/so, 6m, \$25

Gap-Toothed Women

The filmmakers interviewed close to 100 gap-toothed women ranging in age from 18 months to 88 years, 40 of whom appear in the film, to find out what makes them tick—their interests, beliefs, lifestyles, and whether or not a space in one's teeth can make a difference. As in Les Blank's GARLIC IS AS GOOD AS TEN MOTHERS, what seems to be a trivial subject forms an arena for the exploration of cross currents of human nature.

"In addition to gap-teeth, which affected each interviewee differently, these women have senses of humor and proportion that make them extraordinarily good company. More or less in passing without half-trying, GAP TOOTHED WOMEN also becomes a celebration of womanhood." — Vincent Canby, New York Times

1987, 16mm, color/so, 31m, \$50

Ziveli: Medicine for the Heart

Produced by Les Blank. Edited by Maureen Gosling.

This film features the culture and music of the Serbian-American communities of Chicago and California. Made in association with Serbian-American anthropologist Andrej Simic and the University of Southern California's Visual Anthropology program, the film focuses on the vital cultural strengths of these immigrants from Yugoslavia, who helped form the backbone of industrial America. Music, dancing, the Orthodox church and other community activities are highlighted.

"Most documentaries that examine ethnic cultures in America are, by nature, dull. Les Blank's brand-new film about Serbians in America is fun.

Much of the credit goes to the Serbians themselves, who, unlike most American ethnic groups, have not only maintained their cultural identity, but have strengthened it here. Blank capitalizes on the sensuous elements of the culture—the music, the dance, the food, the parties—and makes the necessary historical background relevant and interesting. There are also some marvelous pieces of filmmaking." —L.A. Weekly

1987, 16mm, color/so, 51m, \$100

In the Land of Owl Turds

Produced by Les Blank. Made by Harrod Blank.

Roland drives a dada art gallery on wheels and attracts more girls than he knows what to do with. Unfortunately, they seldom stick around. Can it be his chicken imitations? His dead animal skulls? His green body make-up? Can a handsome boy who feels like a Martian find happiness with earth girls? And if not, then with who? Or what?

"IN THE LAND OF OWL TURDS is a whimsical tale of a handsome, but decidedly eccentric young man's rocky quest for true love. Recommended."—Los Angeles Times

"A well-crafted fiction about love and sex and the whole damn thing, the picture boasts an eclectic and good sound track and some promising scenes with the younger Blank, who also stars in the evidently semi-autobiographical film." — David Armstrong, S.F. Examiner

16mm, color/so, 30m, \$50

Stoney Knows How

"STONEY KNOWS HOW is an extended interview with the late Leonard St. Clair, nicknamed Stoney-a paraplegic dwarf, a carnival sword-swallower as a child and a tattoo artist since 1928. Mr. St. Clair is an ebullient little man with the gift of the gab (spoken in accents of Appalachia) and a fund of bizarre stories about tattooing and other unrelated matters. One is the tale of the widow of a Florida snake farmer who had been squeezed to death by his python. The woman apparently made a fortune touring the South with the guilty snake. 'After all,' says Stoney, how often do you get a chance to see a snake that's squeezed a man to death?'

"Not often, nor does one often have the opportunity to meet a man like Stoney." —Vincent Canby, *New York Times*

16mm, color/so, 26m, \$50

All of the above titles are available for sale on videotape.

Dick Blau

Up the Block One Sunday

"Unburdened by any sort of narration or pretension to convey a 'message,' the film is a sparkle of human energy sprouting in gospel singing and music. Blau, an experienced photographer, shows us here that he's a real jazz-man of the camera as his eye dances unforcefully with the emotionality of the performers in the film."

—Andrej Zdravic

Award: Tokyo Experimental Film Festival, 1984.

1982, 16mm, color/so, 12.5m, \$30

Tintinnabula

Image/Sound: Dawn Wiedemann and Dick Blau. Additional music by Pavel Burda, Joan La Barbara and Yehuda Yannay.

Fairy tales. We improvised them one summer in a woods on the shore of Lake Michigan around an overgrown ruin-a place where mystery seemed to lurk. The original was shot on Super 8 and subsequently altered by means of optical printing. The tales were then woven into one another, sound and image twined together, a dense underbrush filled with little treasures: from sunlit dreams to sullen demons. The effect lies somewhere between kaleidoscope and labyrinth. Twisting and turning through it all are the dozen "stories" that make up the film, stories whose flinting threads both form the larger pattern of the piece and lead to its conclusion.

1986, 16mm, color/so, 8m, \$30

Jidyll

What happens when the Wandering Jew shows up in Milwaukee...and wanders through Western history? JI-DYLL (Yidl) is a collaborative venture between filmmaker Dick Blau and composer Yehuda Yannay. It is an experimental narrative that talks about Jewish experience, both contemporary and historical, through a series of performance activities, jokes and provocations, all strung together in a picaresque tale whose shape-shifting hero-played by Yannay-passes through a midsized American city in the course of a mythical day.

"Every lost tribe deserves such a film." —Charles Keil

Direction/Editing: Dick Blau; Performance/Music: Yehuda Yannay; Screenplay: Yannay/ Blau; Visual Design: Jerry Fortier; Camera: Jake Fuller; Additional Performance: Valie Export as the Good Austrian and George—can you spot him?—Kuchar. From an original idea by Yehuda Yannay.

1990, 16mm, color/so, 31m, \$60

Beth Block

Nocturnal Omission

A surrealist view of a teenage boy's fascination with womanhood as he confuses his feelings between his grandmother, his sisters, and a beautiful young woman. The soundtrack incorporates the boy's fears of how the world sees his obsessions.

1972, 16mm, b&w/so, 10m, \$20

Titles

"...the filmmaker is obsessed with shifting time, weird memories and the play of light with film frames. A bride keeps reappearing, evoking an atmosphere that might be from The Tibetan Book of the Dead—sinister not so much for the images but for a certain unspoken terror that the filmmaker ably evokes." —Linda Gross, L.A. Times

1974, 16mm, color/so, 17m, \$30

Film Achers

To the Peter Pan song "I Won't Grow Up," a filmmaker edits himself into psychedelic oblivion. A filmmaker's film, FILM ACHERS was described by the *L.A Times'* Kevin Thomas as "going beyond boredom to pain." Isn't that what making a movie is all about?

1976, 16mm, color/so, 8m, \$15

Twelve

The first three parts of a twelve-part film which explores the history of imagery. The first part consists of hand-painted and scratched film, the second part incorporates the use of negative space and the third part uses elaborate optical printing techniques to incorporate photographic imagery into the increasingly complex images.

1977, 16mm, color/so, 9m, \$20

The Lovers

A contemplation of the card from the tarot deck, THE LOVERS examines the myths of romantic love in twentieth century America.

1978, color/so, 3m, \$10

Vital Interests

The news of two years is condensed into a single strange newscast which begins quite obviously in the past, then progresses through the present to a bizarre "future" consisting of real stories from the recent past. While the sound is unrelentingly grim, the picture reacts with comic simplicity to a world on the brink of destruction.

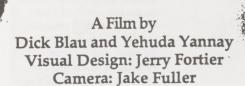
1982, 16mm, b&w/so, 15m, \$30

The Art of Survival

THE ART OF SURVIVAL is a documentary film about Target: L.A., an anti-nuclear arts festival which was held in downtown Los Angeles in 1982. The event drew over 5000 people to a multi-level parking structure on a sizzling August weekend to see performances, installations, games of nuclear chance, dance and music. The focus of the film is on the logistical problems encountered by the artists' co-ordinating committee, as well as on the hun-

Dick Bla

What happens when the Wandering Jew shows up in Milwaukee
... and wanders through Western History?



USA, 1990 31 minutes, color/sound **BLOCK**

dreds of art works which were created especially for this event. Features performance artists Cheri Gaulke, The Waitresses, Mother Art, and the Chambers Brothers Band.

1985, 16mm, color/so, 30m, \$50 Available for sale on videotape.

Just for Fun

Zoldeb, an alien from the distant star system of Syrius, has journeyed to Earth with the mission of attempting to understand the unique earthling concept of fun. His observations about parades, theme parks, baseball, bed races, mooing contests and other common earthling rituals of fun provide a counterpoint to some of the silliest music ever assembled in a single film. Rated G.

Shown: 1989 Suffolk County Film Festival, Philadelphia International Film Festival.

1989, 16mm, color/so, 43m, \$50

Earl Bodien

Portrait One, Earl James Barker

A framed portrait. The subject (E.J.B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

16mm, b&w/si, 18m, \$20

Portrait Two, The Young Lady

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

Dedicated to a memory of Bruce Baillie.

16mm, b&w/si, 3m, \$5

Stan Brakhage

Interim

Brakhage's first film, inspired by Italian Neo-Realism, suggests a tentative sexual encounter between a teenage boy and girl who meet under the city viaducts.

Music by James Tenney.

1952, 16mm, b&w/so, 25.5m, \$45, sale, \$638

Desistfilm

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950s; breathtaking camera work; entire cinematic conception and execution is brilliant." — Willard Maas

Other distribution: Film-Makers' Cooperative, N.Y.

1954, 16mm, b&w/so, 7m, \$15, sale \$265

The Way to Shadow Garden

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden. "...creates a tormented, claustrophobic world...this wild study of a tortured youth has astonishing moments of brilliance." —Film No. 12

Other distribution: Film-Makers' Cooperative, N.Y.

1954, 16mm, b&w/so, 10m, \$17, sale \$345

In Between

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surrealist tradition.

Other distribution: Film-Makers' Cooperative, N.Y.

1955, 16mm, color/so, 10m, \$22, sale \$339

Reflections on Black

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"...a search into the hidden, unspoken, elusive drama of relations among men and women..." —Parker Tyler

Awards: Creative Film Foundation, Award of Distinction; Brussels International Film Festival, Prize of the Selection Jury, 1958.

1955, 16mm, b&w/so, 12m, \$18, sale \$357

The Wonder Ring

On a theme suggested by Joseph Cornell. A sharp change in Brakhage's work, we see New York's Third Avenue El (since demolished) as though through the eyes of a child on a merry-go-round.

1955, 16mm, color/si, 6m, \$17, sale \$276

Nightcats

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro." —Parker Tyler

1956, 16mm, color/si, 8m, \$22, sale \$339

Daybreak and Whiteye

Sound by Brakhage.

These two films investigate frustrations in loving, DAY-BREAK with a girl as object, WHITEYE with the camera as subject.

"...a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white." —Jonas Mekas

1957, 16mm, b&w/so, 8m, \$16, sale \$339

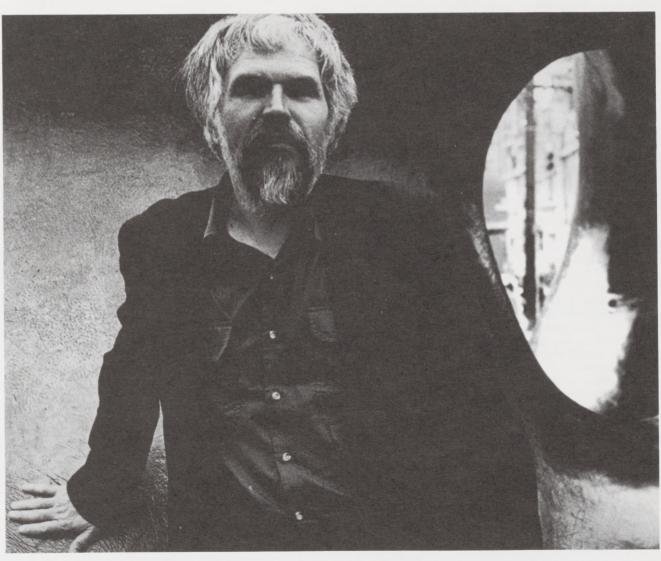
Loving

"The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving." —Cinema 16

1957, 16mm, color/si, 6m, \$12, sale \$196

Anticipation of the Night

The daylight shadow of a man in its movement evokes lights in the night. A rose held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born of water with its promisory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a



Stan Brakhage (photo by Carl Brown)

BRAKHAGE

circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.

"...a film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. AN-TICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another." —P. Adams Sitney

1958, 16mm, color/si, 42m, \$84, sale \$1144

Sirius Remembered

I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm-structures or rhythm- intervals might be considered like the birth of some kind of son.

1959, 16mm, color/si, 12m, \$28, sale \$443

Wedlock House: An Intercourse

"The first months of marriage, with moments of mutual awareness, frightening understandings, lovemaking." — Cinema 16

1959, 16mm, color/si, 11m, \$14, sale \$345

Window Water Baby Moving

"...Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies." —Arthur Winsten, *The New York Post*

Brussels International Film Festival, 1964

1959, 16mm, color/si, 12m, \$33, sale \$556

The Dead

"...a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetorical exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to be less a symbol of death than a death-like sensation." —Donald Sutherland

Europe, weighted down so much with that past, was THE DEAD. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. THE

DEAD became my first work, in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making THE DEAD kept me alive.

Award: Brussels International Film Festival, 1964

1960, 16mm, color/si, 11m, \$25, sale \$397

Thigh Line Lyre Triangular

Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three-dimensional logic, colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves-spots before my eyes, so to speakand it's a very intensive, disturbing, but joyful experience. I've seen that every time a child was born... Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time.

Award: Brussels International Film Festival, 1964

1961, 16mm, color/si, 5m, \$16, sale \$282

Blue Moses

"A meat enigma spoken in eternal language of director, con man, and magician. It's about the sham flesh that men create to dam the streaming of truth from their muscles and senses...a molecule of revelation in the shape of a drama thrown off by the artist between ANTICIPATION and DOG STAR MAN." —Michael McClure

1962, 16mm, b&w/so, 11m, \$18, sale \$385

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Three TV "concretes."

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 16mm, b&w/si, 5m, \$10, sale \$219

Mothlight

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

What a moth might see from birth to death if black were white and white were black.

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine."

—Jonas Mekas

MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTH-LIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being." -Ken Kelman

Awards: Brussels International Film Festival, 1964; Spoleto Film Festival, 1966.

1963, 16mm, color/si, 4m, \$11, sale \$196

Dog Star Man: Complete Package

"DOG STAR MAN is the most self-sufficient and innocent film...in the sense that Chaplin is. No music is needed to watch Chaplin...because his dance is all the music that we need.

"DOG STAR MAN is silent in the sense that the greatest silent films are.

"In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, to tongue and face... The film breathes and is an organic and surging thing...it is a colossal lyrical adventure- dance of image in every variation of color."—Michael McClure, *Art Forum*

1961-1964, 16mm, color/si, 78m, \$151, sale \$2294

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Prelude: Dog Star Man

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"PRELUDE is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body...the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen." -Paul Beckley, N.Y. Herald-Tribune

"Four basic visual themes dominate PRELUDE: 1) the four elements, air, earth, fire and water; 2) the cosmos represented in stock footage of the sun, the moon, and the stars; 3) Brakhage's household—himself, his dog and cat, his baby and particularly his wife's nude body;

and 4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader." —P. Adams Sitney

1961, 16mm, color/si, 25m, \$57, sale \$914

Dog Star Man: Part 1

"In the tradition of Ezra Pound's vorticism, PART 1 is a Noh drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the interrelationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece... appreciated (as) it is understood within the context of the entire mosaic." —P. Adams Sitney

1962, 16mm, color/si, 30m, \$63, sale \$1029

Dog Star Man: Part 2

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film... images of life, regeneration... spring and early morning." —P. Adams Sitney

1963, 16mm, color/si, 7m, \$16, sale \$299

Dog Star Man: Part 3

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility...midsummer and high noon." —P. Adams Sitney

1964, 16mm, color/si, 11m, \$28, sale \$385

Dog Star Man: Part 4

"The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of PRELUDE. Death, cast into the future by the question, 'What is

death like?' is recognized as the lens through which we grasp the limitlessness of life." — P. Adams Sitney

1964, 16mm, color/si, 5m, \$16, sale \$322

Three Films: Bluewhite, Blood's Tone, Vein

Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation."

1965, 16mm, color/si, 10m, \$25, sale \$397

Fire of Waters

Sound by Brakhage.

Inspired by a statement in a letter from poet Robert Kelly—"The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste"—this film is a play of light and sounds upon that theme.

Other distribution: Film-Makers' Cooperative, N.Y.

1965, 16mm, b&w/so, 10m, \$15, sale \$247

Pasht

In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).

1965, 16mm, color/si, 5m, \$12, sale \$247

Two: Creeley/ McClure

Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original forms as here indicated.)

1965, 16mm, color/si, 5m, \$10, sale \$144

The Horseman, the Woman, and the Moth

A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold-as-textures of the figures and forms of the drama-some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly on the celluloid... so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnogogic vision-edited into "themes and variation" that tell "a thousand and one" stories while, at the same time, evoking Baroque music... the primary musical inspiration being the harpsichord sonatas of Dominico Scarlatti.

1968, 16mm, color/si, 26m, \$41, sale \$679

Scenes From Under Childhood Section #1

A visualization of the inner world of foetal beginnings, the infant, the baby, the child—a shattering of the "myths of childhood" through revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it...a "tone

BRAKHAGE

poem" for the eye-very inspired by the music of Oliver Messiaen. (The visual imagery was inspired by Messiaen-NOT the Sound Track.)

I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the "sound problem" of motion picture aesthetic take this opportunity to experience the film both silently and then with sound track. My study of this particular Section #1 has convinced me to leave the sound track version availablefor "study" purposes only-until the entire SCENES FROM UN-DER CHILDHOOD, in all its sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only.

Note: A sound version of this section of the film is still available

1967, 16mm, color/si, 25m, \$69, sale \$1328 (sound version); \$1087 (silent version)

Scenes From Under Childhood Section #2

(A continuation of the abovedescribed work).

1969, 16mm, color/si, 40m, \$104, sale \$1639

Scenes From Under Childhood Section #3

(A continuation of the abovedescribed work).

1969, 16mm, color/si, 25m, \$69, sale \$1087

Scenes From Under Childhood Section #4

(A continuation of the abovedescribed work).

1970, 16mm, color/si, 45m, \$104, sale \$1639

The Animals of Eden and After

THE ANIMALS OF EDEN AND AFTER...is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

1970, 16mm, color/si, 35m, \$69, sale \$1144

The Machine of Eden

The Machine (of Eden) operates via "spots"-from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera; these "mis-takes" give birth of "shape" (which, in this work, is "matter" subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be immediately seen, in its own light): the "dream" of Eden will speak for itself.

1970, 16mm, color/si, 14m, \$28, sale \$454

The Weir-Falcon Saga

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was "true" to the feeling, tho not the images, of those dreams in the editing of this and the following two films. The three films "go" very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a "Chapter No. 2" of The Book of Film I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter No. 1); and yet these

"Weir-Falcon" films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them, but there is an excerpt from "The Spoils" by Basil Bunting which raises hair on the back of my neck similarly:

"Have you seen a falcon stoop/ accurate, unforeseen/and absolute, between/wind-ripples over harvest? Dread/of what's to be, is and has been-/were we not better dead?/His wings churn air/to flight./Feathers alight/with sun, he rises where/dazzle rebuts our stare,/ wonder our fright."

1970, 16mm, color/si, 30m, \$61, sale \$995

The Act of Seeing With One's Own Eyes

In the fall of 1971 I began photographing in the Allegheny Coroner's Office in downtown Pittsburgh. Thanks to the help of Sally Dixon, head of the Film Department at the Carnegie Museum, and the kind cooperation of Coroner Wecht, I was to be permitted to photograph Autopsy-a term which comes from the Greek meaning: "The act of seeing with one's own eyes." Within two weeks I had completed the photography; and I felt at that time that this film would be the third in a trilogy beginning with the film EYES and followed by DEUS EX.

"...Stan Brakhage, entering, with his camera, one of the forbidden, terrific locations of our culture, the autopsy room. It is a place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes.

"What was to be done in that room, Stan? And then, later, with the footage? I think it must have been mostly to stand aside: to 'clear out,' as much as possible, with the baggage of your own expectations, even, as to what a work of art must look like; and to see, with your own eyes, what coherence might arise within a universe for which you could decree only the boundaries." -Hollis Frampton

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1971, 16mm, color/si, 32m, \$61, sale \$1052

Angels'

This then the property of many angels.

1971, 16mm, color/si, 2m, \$10, sale \$121

Eves

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Timessome of the more obscure Public Figures which the average imagination turns into "bogeyman"...viz: Policemen, Doctors, Soldiers, Politicians, etc.:-I was at last permitted to ride in a Pittsburgh police car, camera in hand, the final several days of September 1970this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris-who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion-therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.

1971, 16mm, color/si, 35m, \$66, sale \$1075

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I have been many times very ill in hospitals; and I drew on all that experience while making DEUS EX in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of S.F.'s Mission District: while waiting for medical help, I had held myself together by reading an April-May 1965 issue of "Poetry Magazine"; and the following lines from Charles Olson's "Cole's Island" had especially centered the experience, "touchstone" of DEUS EX, for me: Charles begins the poem with the statement, "I met Death-," and then: "He didn't bother me, or say anything. Which is/not surprising, a person might not, in the circumstances;/or at most a nod or something. Or they would. But they wouldn't,/or you wouldn't think to either, if it was Death. And/He certainly was, the moment I saw him." The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen as equivalent to Aztec ritual sacrifice...the lengths men go to to avoid so simple and straight a relationship with Death as Charles Olson managed on/in "Cole's Island."

1971, 16mm, color/si, 35m, \$61, sale \$1041

Door

This the only all-inclusive autobiography I've yet managed; and as I'm still alive, it is to be understood as a metaphor which defines the limits of expectation.

1971, 16mm, 2m, color/si, \$10, sale \$267

Fox Fire Child Watch

Ken, Flo and Nisi Jacobs in the Syracuse Airport: this is what you might call baby-sitting in the swamp.

1971, 16mm, color/si, 3m, \$10, sale \$132

The Peaceable Kingdom

This film, one of the most perfect it has ever been given to me to make, was inspired by the series of paintings of the same title by Edward Hicks.

1971, 16mm, color/si, 8m, \$17, sale \$311

Western History

A thumbnail History of the Western World, all centered around the basketball court.

1971, 16mm, color/si, 8m, \$18, sale \$328

Sexual Meditation: Room With View

Directly in the tradition of SEX-UAL MEDITATION #1: Motel, this "sequel" does explore further possibilities of nudes in a room.

1972, 16mm, color/si, 4m, \$10, sale \$144

Sexual Meditation: Faun's Room, Yale

This, the third of the Sexual Meditation Series, might also be seen as a triangular portrait of Julia and P. Adams Sitney and Jane Brakhage.

1972, 16mm, color/si, 3m, \$10, sale \$121

Sexual Meditation: Office Suite

This film evolves from several years' observation of the sexual energy which charges the world of business and the qual-

ities of palatial environ which this energy often creates. It is one of the most perfect films that has been given to me to make.

1972, 16mm, color/si, 4m, \$10, sale \$127

Sexual Meditation: Hotel

This film takes its cue from that ultimate situation of Sex/Med/masturbation—the loft-and-lonely hotel room. It is thus easily twice the length and complexity of any other in the series.

1972, 16mm, color/si, 8m, \$13, sale \$236

Sexual Meditation: Open Field

This film takes all the masturbatory themes of previous "Sexual Meditations" back to the source in pre-adolescent dreams. OPEN FIELD is in the mind, of course, and exists as a weave of trees, grasses, waters and bodies poised and fleeting at childhood's end. The scene is lit as by sun and moon alike and haunted by the pursuant adult.

1972, 16mm, color/si, 8m, \$14, sale \$247

The Presence

This is the rachety Japanese wood-block style—a short "spook movie."

1972, 16mm, color/si, 3.5m, \$10, sale \$155

The Process

LIGHT was primary in my consideration. All senses of "process" are (to me) based primarily on "thought-process"; and "thought-process" is based primarily on "memory re-call"; and that, as any memory process (all process finally) is electrical (firing of nerve

connection) and expresses itself most clearly as a "backfiring" of nerve endings in the eye which DO become visible to us (usually eyes closed) as "brain movies"—as Michael McClure calls them. When we are not re-constructing "a scene" (re-calling something once seen), then we are watching (on the "screen" of closed eye-lids) the very PROCESS itself.

1972, 16mm, color/si, 13.5m, \$20, sale \$339

The Riddle of Lumen

The classic riddle was meant to be heard of course. Its answers are contained in its questions; and on the smallest piece of itself this possibility depends upon SOUND-"utterly," like they say...the pun is pivot. Therefore, my RIDDLE OF LUMEN depends upon qualities of LIGHT. All films do, of course. But with THE RIDDLE OF LUMEN the "hero" of the film is light itself. It is the film I'd long wanted to make-inspired by the sense and specific formal possibility of the classical English Language riddle... only one appropriate to film and, thus, as distinct from language as I could make it.

1972, 16mm, color/si, 17m, \$32, sale \$558

The Shores of Phos: A Fable

Phos equals light, but then I did also want that word within the title which would designate place, as within the nationalities of "the fabulous"—a specific country of the imagination with tangible shores, etc. The film adheres strictly to the ordinary form of the classic fable.

1972, 16mm, color/si, 10m, \$22, sale \$420

BRAKHAGE

The Wold Shadow

"Wold" because the word refers to "forests" which poets later made "plains" and because the work also contains the rustic sense "to kill"-this then my laboriously painted vision of the god of the forest.

1972, 16mm, color/si, \$10, sale \$132

Sincerity I

This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word "sincerity" to sustain my working along these lines of thought with this autobiographical material: (1) Ezra Pound's marvelous mistranslation of a Chinese ideogram-"Sincerity...the sun's lance coming to rest on the precise spot verbally"...(of which I would change, for my purposes, the last word to "visually"), (2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu-"Sym-keros...samegrowth (Ceres) create...of the same growth," and (3) Hollis Frampton's track-of-it to "the greek," viz-"a glazed pot (i.e. one which will hold water)." This film might best be seen, then, as a graph of light equivalent to autobiographical thought process.

1973, 16mm, color/si, 27m, \$55, sale \$897

Aquarien

"EN"?-as the dictionary has it: "made of, of, or belonging to" (then) Aquarius/an. This is my first conscious make of a "tone poem" film.

1974, 16mm, color/si, 5m, \$10, sale \$121

Clancy

This is a portrait of the man I choose to call "the greatest I've known": Clancy, whom the fates surnamed Sheehy, personifies for me that which is simply human beyond condition and all conditioning.

1974, 16mm, color/si, 4.5m, \$10, sale \$167

Dominion

The "Dynamo theories" of Henry Adams portrayed first person/sexual vision: an American businessman as lord of all he surveys.

1974, 16mm, color/si, 4m, \$10, sale \$184

Flight

Pun on "light" intended-that short preceeding expellation of breath perhaps the "subject matter" of this film which centers on consideration of death. It is the third tone poem film and did much surprise me by thus completing a trilogy of the "4 classical Elements.

1974, 16mm, color/si, 5.5m, \$11, sale \$201

"He Was Born, He Suffered, He Died"

The quote is Joseph Conrad answering a critic who found his books too long. Conrad replied that he could write a novel on the inside of a match-book cover, thus (as above), but that he "preferred to elaborate." The "Life" of the film is scratched on black leader. The "elaboration" of color tonalities is as the mind's eye responds to hieroglyph.

1974, 16mm, color/si, 7.5m, \$16, sale \$305

Hymn to Her

"HER" to me is always Jane, in the first place, but also Hera: "goddess of women and marriage," naturally enough. Then, too, as it is a hymn of light, and as he/me feels the self that way, it sings of and to itself.

1974, 16mm, color/si, 2.5m, \$10, sale \$132

Skein

A loosely coiled length of yarn (story)...wound on a reel-my parenthesis! This is a painted film (inspired by Nolde's "unpainted pictures")

1974, 16mm, color/si, 5m, \$11, sale \$196

Sol

1: SUN 2: not cap: GOLD-used in alchemy 3: the sun-god of the ancient Romans; but then also, as I understand it, a French word for earth, wherefrom we get our "sail"; and then (puns always intended, as I hear them): soul...This also, then, a tone poem film.

1974, 16mm, color/si, 4m, \$10, sale \$190

Star Garden

The "STAR," as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At "high noon" (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined light-source gradually back thru aftertones and imaginings of the "stars" of the film till it achieves a oneto-one relationship with the moon again. This "sun" of the mind's eye of every viewer does not necessarily correspond with the off-screen "pictured sun" of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise, it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heavShort Films 19

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1974, 16mm, color/si, 22m, \$44, sale \$742

The Stars Are Beautiful

This is the first sound film I've completed since 1962-the first sync-sound ever. It is a philosophical film...extending the realm of BLUE MOSES. Its finest viewer, so far, has written: "The sun,-moon-and stars, really are the footprints of God.-/"-and the broken fragments of the mirror that reflects reality.-/"-and they are quite beautiful. I had not seen them before.-" -John Newell

This project was supported by a grant from the National Endowment for the Arts.

The film is dedicated to James Broughton.

1974, 16mm, color/so, 19m, \$43, sale \$713

The Text of Light

"All that is is light" -Dun Scotus Erigena

"To see a world in a grain of sand" -William Blake

These the primary impulses while working on this film. It is dedicated to Jim Davis who showed me the "first spark" of refracted film light.

1974, 16mm, color/si, 71m, \$109, sale \$2047

Short Films 1975 1-10

This is a series of ten deliberately untitled films, each separated on the reel by several feet of black leader. As I wish also to make them individually identifiable, I'll provide the following description of beginning and end shots of each: No. 1 begins with blue negative face of child, ends with single centered eye; No. 2 begins with blowing snow, ends with lamp stand and lights of the city; No. 3 begins with landscape/sunset thru mist, ends with window sill; No. 4 begins with green tiled bathroom, ends with golden mirrored image of cameraman; No. 5 begins with back of airplane seat, ends with horizontal streaks of bold light; No. 6 begins with brown light thru quartz crystal, ends with candle wick burning and circled by boiling gold flecks; No. 7 begins with racoon in rose light, ends with fading face of child; No. 8 begins with white lamp post, green tree leaves, and window, and ends with flashing window light on brown wall of motel room; No. 9 begins with rocks, tree trunk and plants in glow of light, ends with green and gold forest scene; No. 10 begins with flash of scratched "lightning," ends with moving dot, screen fading out.

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1975, 16mm, color/si, 40m, \$78, sale \$1231

Sincerity II

This continuation of my autobiography is composed of film photographed by many people: Bruce Baillie, Jane Brakhage, Larry Jordan and Stan Phillips, among others. Most of the footage is drawn from some 20,000 feet of "home movies," "out-takes" and the like, salvaged from my photography over the years.

It is of the Brakhage family's coming into being.

It is composed in the light of those electrical traces we call "memory"; and it is as true to that "thought process" as I was enabled to make it.

This project was supported by a grant from the National Endowment for the Arts.

1975, 16mm, color/si, 40m, \$76, sale \$1144

Short Films 1976

Four films verging on portraiture, converging to make a drama for all seasons, starring:

Jane Brakhage as The Dreamer; Bob Benson as The Magnificent Stranger; Omar Beagle as The Snow Plow Man; and Jimmy Ryan Morris as The Poet and as Doc Holliday.

1976, 16mm, color/si, 25m, \$42, sale \$679

Super 8mm Films

The following films were all made in 1976. I do not wish to describe them.

When I entered films in the Experimental Film Competition of the 1958 World's Fair, I included the following statement in protest to their demand for "summary of the subject" (description). I've finally got around to reading my own statement and taking it seriously. In 1958 I did provide descriptions of each film entered—my only mistake. Now I simply quote the clarity of that long ago protest, finally comprehended:

"I want it understood that this 'summary' is written for identification purposes only and that it is not intended as a statement by the artist on his work. It is my belief that statements by the artist, particularly in print, aesthetically speaking, would better have been included in that work in the first place.

"If a film is a work of moving visual art, it is its own subject and subject only to itself. The extent to which a film can be described is the extent to which it is deficient as a work of visual art. If the 'summary of the subject' of a film can be interpreted as that which is intended to inspire perception in the viewer, rather than as that which attempts to describe the film for the viewer, then (the title) is my 'summary of the subject.' "

Note: Films are for sale in 16mm.

Absence

1976, S8mm, color/si, 8m, \$13, sale \$270

Airs

1976, S8mm, color/si, 20m, \$32, sale \$627

Desert

1976, S8mm, color/si, 11m, \$20, sale \$408

The Dream, N.Y.C., The Return, The Flower

1976, S8mm, color/si, 24.5m, \$33, sale \$679

Gadflies

1976, S8mm, color/si, 12.5m, \$15, sale \$431

Highs

1976, S8mm, color/si, 16.5m, \$10, sale \$224

Rembrandt, Etc., and Jane

1976, S8mm, color/si, 17.5m, \$24, sale \$512

Sketches

1976, S8mm, color/si, 9m, \$15, sale \$316

Trio

1976, S8mm, color/si, 6.5m, \$12, sale \$259

Window

1976, S8mm, color/si, 10.5m, \$15, sale \$311

Tragoedia

This film was conceived about 10 years ago when I heard Norman O. Brown define "Tragedy" as "goat-song" (or as Webster has it: "Greek tragoidia fr. tragos goat + aiedein to sing; prob. fr. the satyrs represented by the original chorus"). I disagree with the last part of the Webster explanation and tend to think that the quality of sound of goats crying did prompt the Greeks to choose this term for their drama. In any case, the film TRAGOEDIA is also ironic (thus, perhaps the Latin of its title) as often is goat "lamentation"; and finally I should quote this from O.E.D.: "As to the reason of the name many theories have been offered, some even disputing the connexion with 'goat.'

1976, 16mm, color/si, 35m, \$74, sale \$1144

The Domain of the Moment

Here are four films in contemplation upon those events which are so centered upon one moment that chronology seems almost obliterated or at least unimportant in remembrance. Most animals seem, to me, to inhabit this eventuality as a norm. I was permitted to share such experience, camera in hand, with several creatures these four non-times; but it was the memory of those experiences which made it possible to edit a formal equivalent for the continuity art of film.

1977, 16mm, color/si, 18m, \$30, sale \$529

BRAKHAGE

The Governor

On July 4, 1976, I and my camera toured the state of Colorado with Governor Richard D. Lamm, as he traveled in parades with his children, appeared at dinners, lectured, etc. On July 20, I spent the morning in his office in the state capitol and the afternoon with himself and his wife in a television studio, then with Mrs. Lamm greeting guests to the governor's mansion and finally with Governor Lamm in his office again. These two days of photography took me exactly one year to edit into a film which wove itself thru multiple superimpositions into a study of light and power.

1977, 16mm, color/si, 60m, \$112, sale \$1817

Bird

This is the first clear vision I've had of the hot-blooded dinosaurs still living among us.

1978, 16mm, color/si, 4m, \$10, sale \$144

Burial Path

The film begins with the image of a dead bird.

The mind moves to forget, as well as to remember: this film, in the tradition of THOT-FAL'N, graphs the process of forgetfulness against all oddities of remembered bird-shape. The film might best be seen along with SIRIUS REMEMBERED and THE DEAD as the third part of a trilogy.

1978, 16mm, color/si, 15m (18fps), \$19, sale \$322

Centre

A series of narrative events, stories if you like, but so clustered visually as to have a center, so to speak, slightly off center.

1978, 16mm, color/si, 13m, (18fps) \$21, sale \$374

Duplicity

A friend of many years' acquaintance showed me the duplicity of myself. And, midst guilt and anxiety, I came to see that duplicity often shows itself forth in semblance of sincerity. Then a dream informed me that SINCERITY IV, which I had just completed, was such a semblance. The dream ended with the word "Duplicity' scratched white across the closed eyelids (as the title "The Weir-Falcon Saga" had been given to me). I saw that the film in question demonstrated a duplicity of relationship between the Brakhages and animals (Totemism) and environs (especially trees), visiting friends (Robert Creeley, Ed Dorn, Donald Sutherland, Angelo DiBenedetto and Jerome Hill among them) and people-atlarge. I saw that the film shifted its compositions equally along a line of dark shapes as well as light, and that it did not progress (as did earlier Sincerities) but was rather a correlative of SINCERITY I.

Accordingly I changed the title to "Duplicity."

1978, 16mm, color/si, 23m, \$48, sale \$799

Duplicity II

This, the 2nd film of the continuing autobiographical Duplicity series, is composed of superimpositions much as the mind "dupes" remembered experience into some semblance of, say, composed surety rather than imbalanced accuracy—as thought may even warp "scene" into symmetry, or "face" into multitudinous mask. What will have been becomes what will be being. I've tried to "give the lie" to this genesis of all white-lying.

1978, 16mm, color/si, 20m, \$32, sale \$556

Nightmare Series

Four films so related to each other as to be an equivalent to that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night. A decade & 1/2 ago, poet Robert Kelly told me that the "crucial work" of our time might be what he calls "the dream work": I hope, with this SE-RIES, to have entertained his challenge more thoughtfully than with any previous "dream" filmmaking. In homage to Sigmund Freud & Surrealism, this film proposes clear visual alternatives to the consideration of both "The Interpretation of ... " and all previous representations of...dreaming.

1978, 16mm, color/si, 20m, \$43, sale \$742

Purity, and After

Two short films, the first NOT about purity itself, whatever that might be, but rather an equivalent of the process of searching for purity in the mind...the second film, then, thought's rebound from that.

1978, 16mm, color/si, 5m (18fps), \$10, sale \$201

Sincerity III

In the autobiographical tradition of the earlier Sincerities, this film takes up the lightthreads of our living 14 years ago when the Brakhage family found home and "settled," like they say, into some sense of permanence. This quality of living in one place tends to destroy most senses of chronology: thus, along lines-of-thought of growing and shifting physicality, events can seem to be occuring simultaneously (a thot-process 'kin to that of THE DOMAIN OF THE MOMENT), and the memory of such a time IS prompted and sustained by

details of living usually overlooked or taken-for-granted (such as Proust's cookie which prompted "The Remembrance of Things Past"). Michael Mc-Clure's "Fleas" and Andrew Noren's "The Exquisite Corpse I" were additional sources of inspiration for the making of this work. 23rd Psalm Br

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Port []

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1978, 16mm, color/si, 35m, \$78, sale \$1144

Sluice

It is a wooden silver-retrieving sluice, thus light-catch awash with something like "cheek and jowl clippings of Argentine bulls" (as Hollis Frampton reminds us) and many chemical residues of earth. My mind has grown TREE out of the forest of all of it.

1978, 16mm, b&w/si, 6m (18fps), \$10, sale \$144

Thot-Fal'N

This film describes a psychological state 'kin to "moon-struck,' its images emblems (not quite symbols) of suspension-of-self within consciousness and then that feeling of "falling away" from conscious thought. The film can only be said to "describe" or be emblematic of this state because I cannot imagine symbolizing or otherwise representing an equivalent of thoughtlessness itself. Thus the "actors" in the film, Jane Brakhage, Tom and Gloria Bartek, William Burroughs, Allen Ginsberg, Peter Orlovsky and Philip Whalen, are figments of this Thought-Fallen PROCESS as are their images in the film to themselves being photographed.

1978, 16mm, color/si, 9m (18fps), \$25, sale \$408

23rd Psalm Branch: Part I

1966/1978, 16mm, color/si, 30m (18fps), \$88, sale \$1047

23rd Psalm Branch: Part II

This work, created in regular 8mm a decade ago, was in great danger (as all the SONGS) of being lost forever due to deterioration of the original and all lab masters. Despite great expense, I've managed to enlarge the original (step-printed) into a 16mm master. I chose this film (above all other SONGS) FIRST because the multiple splices & hand-painted sections of it endangered it most AND because I fear the war-inclination of this society at this time once again.

"...an apocalypse of the imagination." —P. Adams Sitney

1966/1978, 16mm, color/si, 30m (18fps), \$81, sale \$1075

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iris tself film, Gloria The first film of mine which is so very much there where it's at THAT it deserves visual symbol as title and no further explanation from me at/et? all.

1979, 16mm, color/si, 6m (18fps), \$13, sale \$265

Creation

"...almost like the Earth itself—the green ice-covered rocks, the slicing feeling, the compressive feeling of the glaciers. The whole time I was watching I kept thinking that you were a master of the North, the arctic landscape—the dark red flowers in the dusky light, the deep blue light, the tall trees with the running mists, and Jane looking...the ice, the water, the moss, the golden light. A visual symphony..." —Hollis Melton

1979, 16mm, color/si, 17m, \$37, sale \$638

The Roman Numeral Series

THE ROMAN NUMERAL SERIES is dedicated to Don Yannacito.

1

This begins a new series of films which would ordinarily be called "abstract," "non-objective," "non-representational," etc. I cannot tolerate any of those terms and, in fact, had to struggle against all such historical concepts to proceed with my work. Midst creative process, the sound "imagnostic" kept ringing in my ears. It seems to be an enjambment of Latin and Greek; but Charlton T. Lewis' Elementary Latin Dictionary gives me (via Guy Davenport) "image"... Sanskrit = AIC = "like," GNOSIS "knowledge," GNOSTIC = AGNOSCO = "to recognize/to know" and the happier IMAGINOUSUS "full of fancies"/"fantasies," illustrated by Catullus' singular use (perhaps creation of the term?) in the line "His mind solidly filled with fancies of a girl." Even though exhausted by this etymological pursuit, and despite my prejudice against taking on "foreign airs" of tongue, "Imagnostic" keeps singing in my head and escaping my lips in conversation. I'm not sure if this work is titled "I" for "Imagnostic" or "I" as designating first person singular or "I"/ Roman Numeral One.

1979, 16mm, color/si, 6m, \$13, sale \$236

II

Now that "II" has been completed, one would suppose that the above film "I" is "One"... unless, of course, this film's spoken title is "aye-aye" or even, perhaps, slyly referring to the two "eyes" which made it, as distinct from the singularity of vision which flattened space in the making of its predecessor.

1979, 16mm, color/si, 9m (18fps), \$17, sale \$293

III

The third in this series of Imagnostic Films seems particularly magic to me in as much as I cannot even remember the photographic source of these images or, thus, of having taken them.

1980, 16mm, color/si, 2m (18fps), \$10, sale \$115

IV

It was while studying this film that I decided to group these "romans" under the title ROMAN NUMERAL SERIES and to give up the term "Imagnostic" altogether. The term "deja vu" comes to mind each time I view this film—this, then, somehow the "echoing" of the birth of imagery.

1980, 16mm, color/si, 2m, (18fps), \$10, sale \$121

V

An imagery sharp as stars and hard as the thought-universe (turning back upon itself) absorbed in gentle patterns of contemplation.

1980, 16mm, color/si, 3m (18fps), \$12, sale \$132

VI

What shall one say?

1980, 16mm, color/si, 13m (18fps), \$19, sale \$391

VII

What CAN one say?—that won't limit by language the complexity of moving visual thinking?...the skein of pattern that seeks to make its own language.

1980, 16mm, color/si, 5m (18fps), \$17, sale \$196

VIII

This is the most formal of all these works.

1980, 16mm, color/si, 4m (18fps), \$10, sale \$161

IX

This is the most absolute.

1980, 16mm, color/si, 2m (18fps), \$10, sale \$196

Duplicity III

The final Duplicity in this series does seem a resolve with the term. All previous visual manifestations have been extended (thru 4-roll superimpositions) to their limit. Obvious costumes and masks. Drama as an ultimate play for truth, and totemic recognition of human animal life-on-earth dominate all the evasions duplicity otherwise affords.

1980, color/si, 30m (18fps), \$55, sale \$822

Made Manifest

"Every man's work shall be made manifest, for the day shall declare it, because it shall be revealed by fire and the fire shall try every man's work of what sort it is." —1 Corinthians 1-13

1980, 16mm, color/si, 12m, \$20, sale \$472

Other

A film photographed in Amsterdam but dedicated to capturing a quality of mind engendered there—not, certainly, alienation (as often in travel) but rather some heightened sense of being other. Dedicated to Virgil Grillo.

1980, 16mm, color/si (18fps), \$10, sale \$132

Salome

Portrait of the great chess master, aesthetician, human being, Eugene Salome.

1980, color/si, 3m (18fps), \$10, sale \$127

BRAKHAGE

Sexual Meditation #1: Motel

This film was originally photographed in 1970 in regular 8mm. It was, a decade later, blown up to 16mm so that it could join the rest of the Sexual Meditation series.

1980, 16mm, color/si, 6m (18fps), \$10, sale \$224

Sincerity IV

This, the sixth film of the SIN-CERITY/DUPLICITY series, seems rooted in the earliest tradition of my work, Psycho-Drama, as well as in the most recent, Imagnostic, directions taken. It is remembrance as well as thought which fashions it in lonely hotel rooms, sincere return of the mind to that which is loved, ephemeral faces of children growing older, familiar objects interwoven with easy alien familiarity, the images of strangers in UNeasy identification, sexual posture and the lure of the Beloved as irreducible image.

1980, 16mm, color/si, 40m, \$78, sale \$1144

Sincerity V

This, then, finishes eleven years of editing drawing on 30-some years of photography. I will surely work autobiographically again, but the modes of SINCERITY and DUPLICITY seem completed with this film which on the one hand is as simple in its integrity-of-light as those follow-the-ball "singalong" early silent movies and on the other as complicated as teen-age metamorphosis. Childhood dissolves in flame, struck from the hearth.

1980, 16mm, color/si, 45m, \$78, sale \$1264

Songs 1-7

After much technical difficulty and elaborate color REcreation, I've managed to enlarge the REGULAR 8mm "SONGS 1-14" into 16mm films, which saves them from extinction... AND permits them a larger public life... "Go, little naked and impudent songs"... into the auditoriums of the world and live...awhile longer.

Portrait of a lady; fire and a mind's movement in remembering; three girls playing with a ball (hand painted); a child-birth song; the painted veil via moth-death; San Francisco.

1966/1980, 16mm, color/si, 28m (18fps), \$49, sale \$650

Songs 8-14

Sea creatures; wedding source and substance; sitting around; fires, windows, an insect, a lyre of rain scratches; verticals and shadows caught in glass traps; a travel song of scenes and horizontals; molds, paints and crystals.

1966/1980, 16mm, color/si, 30m (18fps), \$56, sale \$753

Songs 16-22

SONG 16—a flowering of sex as in the mind's eye, a joy; SONGS 17 & 18—the movie house cathedral and a singular room; SONGS 19 & 20—women dancing and a light; SONGS 21 & 22—two views of closed-eye vision.

1966-84, 16mm, color/si, 49m, \$66, sale \$886

Songs 24, 25, & 26

A naked boy with recorder and a view from the dump. The emotional properties of talk.

Late 1960s, 16mm, color/si, 14.5m (18fps), \$29, sale \$437

Song 28 and Song 29

SONG 28—scenes as texture; SONG 29 is a portrait of the artist's mother.

1966-86, 16mm, color/si, 8m (18fps), \$12

Sale prices: SONG 28, \$132; SONG 29, \$121

Note: The SONGS are intended for 18fps, but also are okay for 24fps...as they were intended for variable-speed 8mm projectors; and therefore these new "blowups" can certainly run at either of those 16mm projector speeds.

Aftermath

"after + math (((mowing, crop))) a second growth crop"...this my strongest attack on pop culture, the movies, T.V., etc.—what CAN be done with it?/The idealism of moving-visual-thought-process, the very raw meat of brain, trying to absorb and transform "the unthinkable": this, then, that 2nd harvest of healthier gain...retrieving patriotism, even, from blasphemous commerce. (Quote Webster's 7 Coll.)

1981, 16mm, color/si, 8m, \$20, sale \$322

Arabic Numeral Series

This series of films, each extraordinarily unique from every other (except "0 + 10" going together) is inspired and governed by strata of the mind's moving-visual-thinking different from that of the RO-MAN NUMERAL SERIES ... or perhaps one should say that the ARABIC NUMERALS come to fruition thru some tree-ofnerves separate from that which gave birth to the RO-MANS (as it is physiologically deceptive to think of thought as existing in "layers"). The AR-ABICS range in length from ap-

proximately 5 min. to 32 min. and may be projected at 24fps as well as 18, tho' the latter speed seems preferable for starts. I think each film's integrity of rhythm would allow viewing at a greater variety of speeds, were there the 16mm projectors to permit that exercise. So far as I can tell, they defy verbal interpretation (even more than their ROMAN equivalents) and would, thus, seem to be closer to Music than any previous work given me to do; but if that be true, it is (as composer James Tenney put it to me) that they relate to that relatively small area of musical composition which resists Song and Dance and exists more purely in terms of Sound Events in Time/Space. Finally, then, the inspiration of all those modern (and a few ancient) composers I've most loved since my teens overwhelms the easier, and comfortably lovely, habits of jig and do-re-mi AND creates a visual correlative OF music's eventuality-i.e. each ARABIC is formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.

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(gh) 511, sale 524

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Mi linta, color/si,

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Indic 7

191 16mm, color/si,

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190, 16mm, color/st,

(18fs) \$10, sale \$178

(9) Jimm, color/si,

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1981, 16mm, color/si,

(Mg), 145, sale \$788

Arabic 11

190, 16mm, color/si.

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Arabic 1

1980, 16mm, color/si, 5.5m (18fps), \$10, sale \$138

Arabic 2

1980, 16mm, color/si, 7m (18fps), \$10, sale \$173

Arabic 3

1980, 16mm, color/si, 10.5m (18fps), \$15, sale \$270

Arabic 4

1981, 16mm, color/si, 10m (18fps), \$15, sale \$138

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1981, 16mm, color/si, 5m (18fps), \$10, sale \$247

Arabic 6

1981, 16mm, color/si, 11m (18fps), \$15, sale \$299

Arabic 7

1981, 16mm, color/si, 11m (18fps), \$15, sale \$305

Arabic 8

1981, 16mm, color/si, 7m (18fps), \$10, sale \$178

Arabic 9

1981, 16mm, color/si, 12m (18fps), \$18, sale \$334

Arabic 0 + 10

1981, 16mm, color/si, 32m (18fps), \$45, sale \$788

Arabic 11

1981, 16mm, color/si, 10.5m (18fps), \$15, sale \$270

Arabic 12

1981, 16mm, color/si, 27m (18fps), \$39, sale \$656

Arabic 13

1981, 16mm, color/si, 5m, (18fps), \$10, sale \$132

Arabic 14

1981, 16mm, color/si, 5.5m (18fps), \$10, sale \$155

Arabic 15

1981, 16mm, color/si, 7.5m (18fps), \$10, sale \$213

Arabic 16

1981, 16mm, color/si, 8.5m (18fps), \$15, sale \$236

Arabic 17

1981, 16mm, color/si, 8m

(18fps), \$15, sale \$270

Arabic 18

1981, 16mm, color/si, 8.5m (18fps), \$15, sale \$270

Arabic 19

1981, 16mm, color/si, 9m (18fps), \$15, sale \$322

The Garden of Earthly Delights

This film (related to MOTH-LIGHT) is a collage composed entirely of montane zone vegetation. As the title suggests it is an homage to (but also argument with) Hieronymous Bosch. It pays tribute as well, and more naturally, to "The Tangled Garden" of J.E.H MacDonald and the flower paintings of Emil Nolde.

1981, 16mm, color/si, 2.5m (18fps), \$12, sale \$167

Murder Psalm

"...unparalleled debauchery, when man turns into a filthy, cowardly, cruel, vicious reptile. That's what we need! And what's more, a little 'fresh blood' that we may grow accustomed to it..." (Dostoyevsky's "The Devils," part II, Chapter VIII).

"In my novel *The Devils* I attempted to depict the complex and heterogenous motives which may prompt even the purest of heart and the most naive people to take part in an absolutely monstrous crime." (Dostoyevsky's *The Diary of a Writer*).

1981, 16mm, color/si, 16m, \$37, sale \$673

Nodes

"nodus knot, node—more at NET") ...4a: a point at which subsidiary parts originate or center... 5: a point, line, or surface of a vibrating body that is free or relatively free from vibratory motion." In the tradition of SKEIN this hand-painted film is the equivalent of cathexis concepts given me by Sigmund Freud (in his "Interpretation of Dreams"), 30 years ago, finally realizing itself as vision. (Quote: Web. 7th).

1981, 16mm, color/si, 3m, \$10, sale \$155

RR

This film is a mix of landscape images seen from train windows and the patterned shapes and shifting tones of moving-visual-thought thus prompted; it was inspired by Robert Breer's FUJI.

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/si, 8m, \$18, sale \$322

Unconscious London Strata

"This film, photographed in London in 1979, finished in January of 1982, is an exploration into the depths of unconscious reactions. Having been in London with Stan when he photographed it, I find this a deeply accurate memory piece. Not 'That's how it looked to me' but 'That's how it felt!' There are many new techniques in this film, new grammar. It is a very rich lode." — Jane Brakhage

While visiting London England (dream of my youth) and wishing to be simply camera-tourist (taking pics. of exotic architectural arrangements imagined since earliest Dickens, etc.) I found myself forced, yes forced!, to photograph, rather, the nearest equivalent to the NON-pictorial workings of my mind which these London scenes, before my eyes and camera lens, would afford—each scenic possibility distorted

from any easily identifiable picture to some laborious reconstruction of the mind's eye at the borders of the unconscious. It was two years before I could even begin to edit; and then some visual-song of all of England's history began to move thru this material, fashioning it in some way akin to that music of Pierre Boulez which is at one with the poetry of Rene Char-this plus the English "round," song and dance...only (as is true to my thought process then, in England, and now in memory) the rounds are within rounds, round and around, all (as many as 7 interspersed thoughts continuing the orders of shots) interwo-

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/si, 22m, \$50, sale \$857

Egyptian Series

A series of meditations on Egyptian hieroglyphs—designations (as I finally saw them) of nurturing godheads.

1983, 16mm, color/si, 17m, \$52, sale \$684

Hell Spit Flexion

My moving-visual response to William Blake's "The Marriage of Heaven & Hell," this handpainted film seems the most rhythmically exact of all my work: it was inspired by memories of an old man coughing in the night of a thin-walled ancient hotel...a triumph of rhythm thru to inspiration. Dedicated to Bill and Stella Pence.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, 16mm, color/si, 1m, \$10, sale \$132

B FILM

BRAKHAGE

Tortured Dust

"Why should she give birth, though she had worked in a pottery, to an urn, to a stone angel, to the face of a cracked sundial? Why should she be, she screamed, this common clay, this tortured dust?"—from "Miss MacIntosh, My Darling" by Marguerite Young...to whom this film is gratefully dedicated.

1984, 16mm, color/si, 90m, \$135

Note: Each of the four parts may be bought individually: PART 1, \$845; PART 2, \$799; PART 3, \$897; PART 4, \$897

Jane

Someone said to me, of this film, that it was really about light; but Jane (who takes it as a portrait—i.e. sees herself in it) said: "you gave me the moon and seven stars."

1985, 16mm, color/si, 13m, \$30, sale \$454

Fifteen Song Traits

Portraits of family and friends, including poets Robert Creely, Michael McClure, Ed Dorn and Robert Kelly as well as sculptor Angelo DiBenedetto and poet/filmmaker Jonas Mekas.

1967-1986, 16mm, color/si, 47m (18fps), \$70, sale \$960

Flesh of Morning

I have never been satisfied with the sound track on this early work of mine. Thirty years after its initial release, I completed a new track which, after much listening, seems to be not only a great improvement, but a definitive audio/visual combination.

"A brilliant psychodrama on masturbation." —Cinema 16

"The dramatic power of a Greek tragedy." —P. Adams Sitney

1956-1986, 16mm, b&w/so,

25m, \$50, sale \$592

Caswallon Trilogy

At the Art Cinema in Boulder, Colo., the Sunday Associates staged an adaptation of Jane Brakhage's story of Caesar's invasion of Britain, "Caswallon the Headhunter." I contributed a hand-painted film loop, as part of the special effects, as well as making two films during rehearsals: (1) the first dance film I've made, DANCE SHADOWS BY DANELLE HE-LANDER and (2) a film which meditates upon the unique process of creativity engendered by Denise Judson and the Sunday Associates in production, THE AERODYNE (Webster: "heavier-than-air aircraft that derives its lift in flight from forces resulting from its motion through air")-the latter two films silent. Thus the CASWALLON TRILOGY is composed of:

THE AERODYNE: Silent

FIRELOOP: Sound by Joel Haertling, Architect's Office

DANCE SHADOWS BY DANIELLE HELANDER: Silent

1986, 16mm, color/so & si, 10m, \$25, sale \$408

Confession

This film was photographed midst the drama it depicts: As I was the "protagonist" of the drama, it is the most extremely autobiographical documentation given to me to do. As it was made while the brain was thus stunned, I think it was wrongly titled LOVE SACRI-FICE. I am now renaming it CONFESSION (in the same spirit which moved me to retitle SINCERITY IV/DUPLICITY I). There is a clear sense that all which the film depicts precludes even the possibilities of Love, so that it represents an even greater sacrifice of all

that we know of loving than I had originally thought when I first titled it. Perhaps I, after all a filmmaker, should cease speaking and simply turn to a quote from Petrarch which seems true "addenda" to the film now, as it did when I made it: "Firstly, I revealed in salutary confession the secret filth of my misdeeds, which had long been festering in stagnant silence; and I made it my custom to confess often, and thus to display the wounds of my blinded soul to the almighty Healer" (Epistolae Familiares X,5, June 11, probably 1352). I suddenly thought the title might best be, simply, CONFESSION; for the Petrarch does hold solid thru all this turmoil. I continue to think there can be no "wrong" form of loving...BUT, people can become easily confused as to what Love IS.

1986, 16mm, color/si, 27m, \$50, sale \$822

The Loom

A multiple-superimposition hand-painted visual symphony of animal life of earth. THE LOOM might be compared to musical quartet-form (as there are almost always 4 superimposed pictures); but the complexity of texture, multiplicity of tone, and the variety of interrelated rhythm, suggest symphonic dimensions. The film is very inspired by George Melies: the animals exist (in Jane's enclosure) as on a stage, their interrelationships edited to the disciplines of dance, so therefore one might say this hardly represents "animal life on earth"; but I would argue that this work at least epitomizes theatrical Nature, magical Creature, and is the outside limit, to date, of my art in that respect.

(The balance-of-light was so perfectly realized in making

the neg. of this print that I wish to credit Western Cine Lab's "timer" Louise Fujiki as creative collaborator in the accomplishment of this work.)

1986, 16mm, color/si, 50m, \$90, sale \$1461

Loud Visual Noises

This is a "companion piece" to the similarly hand-painted FIRELOOP (of CASWALLON TRILOGY) and is dedicated to the filmmaker Paul Lundahl who supplied the title which prompted the film.

1986, 16mm, color/si, 2.5m, \$12, sale \$138

Note: A sound version is for sale for \$196

The Dante Quartet

This hand-painted work 6 years in-the-making (37 in the studying of *The Divine Comedy*) demonstrates the earthly conditions of "Hell," "Purgatory" (or Transition) and "Heaven" (or "existence is song," which is the closest I'd presume upon heaven from my experience) as well as the mainspring of/from "Hell" (HELL SPIT FLEXION) in four parts which are inspired by the closed-eye or hypnogogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm and 16mm compilations by Dan Yanosky of Western Cine.

1987, 16mm, color/si, 8m, \$20, sale \$437

Faustfilm: An Opera: Part I

A collaboration between composer Rick Corrigan and Stan Brakhage, featuring Joel Haertling as Faust, Gretchen Le-Maistre as Gretchen, Phillip Hathaway as Faust's friend, nd Indianahl as Servan his she realization of a ; peroblerom (grant applution and fragments of scription the 15% published in behings MCTAPHOR ON' SON, a wish of the young finanter to film a "moderloss (quie opposite of the bitnal leasts) which final

so, ture decades of living prince: 1987, 16mm, color/so, 50mm 1201, sale \$1719

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All in Teror and Joel Herling and Dong Stickle 1907, Idmm, color/so, 3m, 112, sale \$196

Faust's Other: An Idal

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1983, 16mm, color/so, 45mm 120, sale \$1783 and Paul Lundahl as Servant. This is the realization of a 30-year-old-dream (grant applications and fragments of script from the 1950s published in Brakhage's METAPHOR ON VISION), a wish of the young filmmaker to film a "modern" Faust (quite opposite of the traditional Fausts) which finally came to a fulfillment as unpredictable and as absolute as, say, three decades of living experience.

1987, 16mm, color/so, 50m, \$120, sale \$1719

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ispired opnogenose nally linemaThis film presents the voice of a child play-singing in relation to full orchestral "takes" of The Times and visually juxtaposed with children-at-play (my grandchildren Iona and Quay Bartek) in Americana backyard. They are seen, as in dream, to be already caught-up-in yet absolutely distinct-from the rituals of adulthood. The visuals were photographed and edited TO the music collage of Architect's Office performance A0124 by Trevor and Joel Haertling and Doug Stickler.

1987, 16mm, color/so, 3m, \$12, sale \$196

Faust's Other: An Idyll

FAUST PART 2 reveals the modern Faust in a romantic interlude, an idyll (from the Greek "idein," to see); also, a journey of the *id*. A sense of story is inferred through the complex interweaving of human gesture, expression, and bodily movement within vibrantly shifting colors and rhythmic development, creating multiple levels of metaphorical meaning. A collaborative work with paintings by Emily Ripley and soundtrack by Joel Haertling.

1988, 16mm, color/so, 45m, \$120, sale \$1783

Faust 3: Candida Albacore

lust as the word "Idvll" of Faust's Part 2 is rooted in the Greek "idein"/"to see," so is "Candida" in "candidatus," as used in "the white robed army of martyrs" of the "Te Deum," as well as "Albicare"/"to be white" or "Albicore" out of the Portuguese (of Arabic origin) designating a kind of tunny (or white tuna): thus, Faust's 3 is white/white as well as (from sugar's "white") candy, and fish: it is the modern Walpurgisnacht to Faust, but the daydream of "his" Emily: it exists that a woman have, finally, something of her ritual included in the myth of Faust...and that "muthos"/ "mouth" become a vision.

1988, 16mm, color/so, 25m, \$80, sale \$972

I...Dreaming

This is a setting-to-film of a "collage" of Stephen Foster phrases by composer Joel Haertling. The recurring musical themes and melancholia of Foster refer to "loss of love" in the popular "torch song" mode; but the film envisions a reawakening of such senses-of-love as children know, and it posits (along a line of words scratched over picture) the psychology of waiting.

1988, 16mm, color/so, 8m, \$15, sale \$339

Loud Visual Noises (Sound Version)

Hand-painted (closed eye) film envisioning optic feedback in response to sound. Collaborative sound track compiled by Joel Haertling with sound contributions by Die Totliche Doris (WG), Zoviet France (UK), Nurse With Wound (UK), The Hafler Trio (NL), Joel Haertling (US) and I.H.T.S.O. (WG).

1988, 16mm, color/so, 2.5m, \$16, sale \$196

Marilyn's Window

This stream-of-visual-consciousness could be nothing less than pathway of the soul, as images of Marilyn's window are remembered from inside-out, its "view" interwoven with all of other windowing and the Elements of the known world.

1988, 16mm, color/si, 4m, \$12, sale \$322

Matins

This is one of those "little films" which is pure "cine poem" in the sense that it is picture, but also given over to what we call "abstract"—which is to say it arises as mind's light and exists, as such, as filmic "prayer." (Made on the occasion of, and inspired by, Jim and Lauren Tenney's marriage.)

1988, 16mm, color/si, 2.5m, \$12, sale \$121

Faust 4

This is the imaged thought process of young Faust escaping the unbearable pictures of his broken romantic idyll, mentally fleeing the particulars of his dramatized "love," Faust's mind ranging the geography of his upbringing and its structures of cultural hubris-the whole nervous system "going to ground" and finally "becoming one" with the hypnagogically visible cells of his receptive sight and inner cognition... all that I could give him of Heaven in this current visualization of these ancient themes.

Music by Rick Corrigan.

1989, 16mm, color/so, 36m, \$110, sale \$1782

Visions in Meditation #1

This is a film inspired by Gertrude Stein's "Stanzas In Meditation," in which the filmmaker has edited a meditative series of images of landscapes and human symbolism "indicative of that field-of-consciousness within which humanity survives thoughtfully." It is a film "as in a dream," this first film in a proposed series of such being composed of images shot in the New England states and Eastern Canada. It begins with an antique photograph of a baby and ends with a child lose on the landscape, interweaving images of Niagara Falls with a variety of New England and Eastern Canadian scenes, antique photographs, windows, old farms and cityscapes, as it moves from deep winter, through glare ice, to

1989, 16mm, color/si, 20m, \$45, sale \$656

Vision in Meditation #2: Mesa Verde

This meditation takes its visual imperatives from the occasion of Mesa Verde, which I came to see finally as a Time rather than any such solidity as Place. "There is a terror here," were the first words which came to mind on seeing these ruins; and for two days after, during all my photography, I was haunted by some unknown occurrence which reverberated still in these rocks and rockstructures and environs. I can no longer believe that the Indians abandoned this solid habitation because of drought, lackof- water, somesuch. (These explanations do not, anyway, account for the fact that all memory of The Place, i.e. where it is, was eradicated from tribal memory, leaving only legend of a Time when such a place existed.) Midst the rhythms,

BRAKHAGE

then, of editing, I was compelled to introduce images which corroborate what the rocks said, and what the film strips seemed to say: The abandonment of Mesa Verde was an eventuality (rather than an event), was for All Time thus, and had been intrinsic from the first such human building.

1989, 16mm, color/si, 17m, \$45, sale \$656

Babylon Series

After a six or seven year study of Hammurabi's Code, original Babylonian Text and translation, I've tried to feel my way into the moving visual thought process of this ancient culture (whose numerical system is composed primarily of building materials, nails, joints and the like): this, then, is a visual music which balances the two thought processes of Structure and Nature.

1989, 16mm, color/si, 6m, \$20, sale \$201

Babylon Series #2

Out of the vagueries of sometime beseeming repetitive light patterns, and the delicately variable rhythms of thought process, the imagination of The Monumental and of the Ephemeral are born to mind hard as nails.

1990, 16mm, color/si, 5m, \$15, sale \$161

Babylon Series #3

There is an architectured garden of the variably brash rock-solid liquid-encompassing, but always imitative, human mind as it processes the given light thoughtfully. This film is about that.

1990, 16mm, color/si, 6m, \$20, sale \$213

City Streaming

This is a film made in Toronto, in memoriam, so to speak—a memory piece, a "piecing together" of the experience of living there. The consciousness of the maker comes to sharply focussed visual music—not to arrive at snapshots, somesuch, but rather to "sing" The City as re-membered from daily living...complementary, then, to an earlier film, UNCON-SCIOUS LONDON STRATA.

1990, 16mm, color/si, 25m, \$60, sale \$673

Passage Through: A Ritual

When I received the tape of Philip Corner's *Through the Mysterious Barricade, Lumen 1 (after F. Couperin)*, he included a note that thanked me for my film, THE RIDDLE OF LUMEN, he'd just seen and which had in some way inspired this music. I, in turn, was so moved by the tape he sent I immediately asked his permission to "set it to film."

It required the most exacting editing process ever; and in the course of that work it occurred to me that I'd originally made THE RIDDLE OF LUMEN hoping someone would make an "answering" film and entertain my visual riddle in the manner of the riddling poets of yore. I most expected Hollis Frampton (because of Zorn's Lemma) to pick up the challenge; but he never did. In some sense I think composer Corner hasand now we have this dance of riddles as music and film combine to make "passage," in every sense of the word, further possible. (To be absolutely "true to" the ritual of this passage, the two reels of the film should be shown on one projector, taking the normal amount of time, without rewinding reel #1 or showing the finish and start leaders of either-especially without

changing the sound dials—between reels.)

1990, 16mm, color/so, 33m, \$80, sale \$1604

The Thatch of Night

As a poem might be said to contain the night through a weave of words, so have I in this film attempted such a container with warp and woof of emblematic visions. (Homage to Marie Menken's "Notebooks.")

1990, 16mm, color/si, 10m, \$20, sale \$224

Three Hand-painted Films

Nightmusic

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water—of the earth, of the body, of the mind."—M. B.

1986, 30sec

Rage Net

Much of what has been said about the above film could be repeated here, except that RAGE NET arises from meditation upon, rather than being trapped psychologically by, rage.

1988, 30sec

Glaze of Cathexis

This hand-painted work is easily the most minutely detailed ever given to me to do, for it traces (as best I'm able) the hypnogogic after-effect of psychological cathexis as designated by Freud in his first (and unfinished) book on the subject—"Toward a Scientific Psychology."

1990, 3m

Package: 1986-1990, 16mm, color/si, 4m, \$30 The above films may be purchased separately: NIGHT MUSIC, \$138; RAGE NET, \$138; GLAZE OF CATHEXIS, \$196

Vision in Meditation #3: Plato's Cave

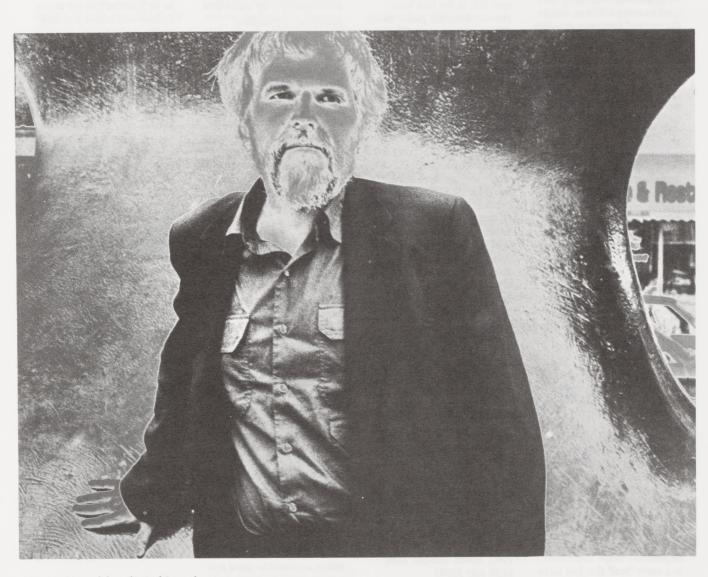
Plato's cave would seem to be the *idee fixe* of this film. The vortex would, then, be the phenomenological world—overwhelming, and thus "uninhabitable." The structures of thoughtful meditation are naturally, therefore, equivocal so that, for example, even a tornado-in-the-making will be both "dust devil" and "finger of God" at one with the clockwork sun and the strands of ice/fire, horizon, rock, clouds, so on.

The film is, I believe, a vision of mentality as most people must (to the irritation of Plato) have it, safely encaved and metaphorical, for the nervous system to survive. All the same I hope, with this work, to have brought a little "rush light" into the darkness. The film is set to the three movements of Rick Corrigan's "Memory Suite." Its multiple superimpositions are superbly timed by Louise Fujiki, of Western Cine, as usual.

1990, 16mm, color/so, 18m, \$45, sale \$673

Vision in Meditation #4: D.H. Lawrence

I've made three pilgrimages in my life: the 40-some-year home of Sigmund Freud in Vienna, Emily Dickinson's in Amherst, and the mountain ranch and crypt, would you call it?, of D.H. Lawrence, outside Taos. I keep returning to the Lawrence environs again and again; and this last time attempted



Stan Brakhage (photo by Carl Brown)

BRAKHAGE

photography in that narrow little building where his ashes were (or were not) deposited (contradictory stories about that). There is a child-like sculpture of The Phoenix at the far end of the room, a perfectly lovely emblem to deflate any pomposity people have added to Lawrence's "I rise in flames..." The building is open, contains only a straw chair (remindful of the one Van Gogh painted) and a broom, which I always use with delight to sweep the dust and leaves from this simple abode. I have tried to make a film as true to the spirit of Lawrence as is this gentle chapel in homage of him. I have attempted to leave each image within the film free to be itself and only obliquely in the service of Lawrence's memory. I have wanted to make it a film within which that child-Phoenix can reasonably nest.

(Bruce Elder sends me this quote from D.H. Lawrence, which may help to explain why VISION IN MEDITATION #4 is subtitled in his name: "...there must be mutation swifter than iridescence, haste, not rest, come-and-go, not fixity, inconclusiveness, immediacy, the quality of life itself, without denouncement or close."— "Poetry of the Present," intro to the American edition of New Poems, 1918.)

1990, 16mm, color/si, 19m, \$45, sale \$656

Agnus Dei Kinder Synapse

To the child mind, the transformative sacrificial power of "O, Lamb of God" is a daily mainfestation—not as an adult shift-of-interest, but rather as ritual magic in which a toy train ("-of- thought," an adult might say) becomes medium of shifts-of-scene, soforth, wherein an elephantine shape transforms to a more "real" (i.e. less meta-

phorical) train, in sacrifice of transformative elephant, so on-&-on. An earlier film, THE MA-CHINE OF EDEN, is of some similar construct (as is a good deal of western painting) in its insistence upon contemporary mise-en-scene as grounds for Biblical lore.

1991, 16mm, color/si, 4.5m, \$20, sale \$155

A Child's Garden and the Serious Sea

In poet Ronald Johnson's great epic Ark, in the first book Foundations, the poem "Beam 29" has this passage: "The seed is disseminated at the gated mosaic a hundred feet/ below, above/ long windrows of motion/ connecting dilated arches undergoing transamplification:/ 'seen in the water so clear as christiall'/ (prairie tremblante)" which breaks into musical notation that, "presto," becomes a design of spatial tilts: This is where the film began; and I carried a xerox of the still unpublished ARC 50 through 66 all that trip with Marilyn and Anton around Vancouver Island. As I wrote him, "The pun 'out on a limn' kept ringing through my mind as I caught the hairs of side-light off ephemera of objects tangent to Marilyn's childhood: She grew up in Victoria; and there I was in her childhood backyard...": and then there was The Seanot as counter-balance but as hidden generator of it all, of the The World to be discovered by the/any child...as poet Charles Olson has it: "Vast earth rejoices,/ deep-swirling Okeanos steers all things through all things,/ everything issues from the one, the soul is led from drunkenness/ to dryness, the sleeper lights up from the dead,/ the man awake lights up from the sleeping." (Maximus, from "Dogtown-I")

1991, 16mm, color/si, 80m, \$120, sale \$2162

Christ Mass Sex Dance

This work, composed of six rolls of superimposed images set to Jim Tenney's electronic music track "Blue Suede," is a celebration of the balletic restraints of adolescent sexuality—shaped (in this instance) by "The Nutcracker Suite" of Tchaikovsky as well as the gristly roots of Elvis Presley.

1991, 16mm, color/so, 5.5m, \$24, sale \$224

Delicacies of Molten Horror Synapse

The primary "Molten Horror" is T.V.—though there are other horrors metaphored in the film. Four superimposed rolls of handpainted and bi-packed television negative imagery are edited so as to approximate the hypnagogic process whereby the optic nerves resist grotesque infusions of luminescent light.

1991, 16mm, color/si, 10m, \$40, sale \$449

Vision of the Fire Tree

"Vitally, the human race is dying. It is like a great uprooted tree with its roots in the air. We must plant ourselves again in the universe." —D.H. Lawrence

This little film, like a fire in the mind, seeks that "tree" along a line of metaphorical synapse.

1991, 16mm, color/si, \$15, sale \$155

***Please note those films designated by 18fps may also be shown at 24fps: I am in all cases designating a preference, not an absolute; and some of the SONGS (such as 23rd PSALM BRANCH: PART I and PART II) are, I think, better at the faster speed—they were, after all, made in Regular 8mm to be shown on variable-speed projectors.—Stan Brakhage

Stan Brakhage and Joseph Cornell

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"This is Cornell's mirrored version of THE WONDER RING. (Actually its title should be printed as exact mirror image of WONDER RING; but, due to printing problems, it has come to be addressed in the above fashion and is now regularly known as such.) The film is also so created by Cornell as to be projectionable 4 ways: headto-tail, tail-to-head (projector always running forward) and the film-flipped versions of the above two. Joseph Cornell considered the film unfinished. Several years before his death he gave it to me, along with several strips of film loose in the can. He stated that he could not weave these strips in and requested that I finish editing the film. As I was never able to improve upon his 'unfinished' edit of it, this print is exactly as he sent it to me then. The 5 or 6 seconds he couldn't find any place for have, accordingly, been left out." -Stan Brakhage

1955-196?, 16mm, color/si, 6m, \$15

Centuries of June

This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down and another beside it was scheduled for demolition. In torment (similar to that which had prompted him to ask me to photograph the Third Ave. Elevated before it was destroyed) he suggested we

spend the afternoon preserving "the world of this house," its environs. It would be too strong a word to say he "directed" my photography; and yet his presence and constant suggestions (often simply by a lift of the hand, or lifted eyebrows even) made this film entirely his. He then spent years editing it, incorporating "re-takes" into the film's natural progress, savoring and lovingly using almost every bit of the footage. And then he gave it to me, "in memory of that afternoon." It was originally to be called TOWER HOUSE, then BOLTS OF MELODY (in homage to Emily Dickinson) and then PORTRAIT OF JUNE and very often simply

1955-196?, 16mm, color/si, 11m, \$20

Bill Brand

Moment

"MOMENT is 'a demonstrationexploration of the line between human information and machine information: a dynamic revelation of film's basic unit, the frame.' Formally, it consists of seven permutations of a two-and-a-half-minute shot, each of which renders the natural image increasingly incoherent until, finally, coherence is miraculously restored. What we have actually witnessed is the progressive decomposition of the original material down to its ultimate constituent as information, by means of reversing its 'direction' in decreasing lengths; so that the final restoration is, in fact, the opening shot running backwards frame by frame." -Ian Christie, Studio International

1972, 16mm, b&w/so, 25m, \$50

Touch Tone Phone Film

The slipping time between the dialled number and the hello at the other end.

1973, 16mm, b&w/so, 8m, \$16

Acts of Light

ACTS OF LIGHT is a trilogy consisting of RATE OF CHANGE, ANGULAR MOMENTUM, and CIRCLES OF CONFUSION. Together they develop a study of pure color based on the notion that film is essentially change and not motion. The films build one on the other as first pure change, then relational change, and finally, irrational change. They can be seen together or as separate works.

Rate of Change

This section has no original, no frames, only slow continuously shifting colors, cycling around the perimeter of the spectrum. The changes are so slow as to be unseen, yet they alter perception of the color.

1972, 16mm, color/so, 18m, \$36

Angular Momentum

Here, by contrast, the film is richly sensuous. Again, nearly continuous color changes rotate around a spectrum, but this time at varying speeds of rotation and degrees of intensity. The colors on the left start nearly white and rotate very slowly. As the film progresses the color values become darker and the speed of rotation increases until, by the end, the color is nearly black and rotates around the spectrum about once per second. On the right, the opposite occurs. It starts black and progresses nearly to white. The varying rates of rotation determine the moment to moment combination of colors.

1973, 16mm, color/so, 20m, \$40

Circles of Confusion

In this film, circles of colored light (red, green, and blue) pulsate and flicker as they move around the frame. Where they intersect, they display a variety of secondary colors. The term "circles of confusion" belongs to the physics of lenses. There it has to do with the focus of light. Here it refers to the focus of mental and emotional energies as an irrational system for composing a film.

1974, 16mm, color/so, 15m, \$30

Chuck's Will's Widow

CHUCK'S WILL'S WIDOW weaves a complex of feelings and personal associations into a swirl of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme, the film's emotional qualities emerge in unexpected and subtle ways.

1982, 16mm, color/si, 13m, \$26

Tracy's Family Folk Festival

The film is an impression of the 1982 folk festival at the Tracy and Eloise Schwarz farm in Central Pennsylvania. The festival, which was dedicated to Elizabeth Cotton (author of "Freight Train"), includes Bluegrass, Old Timey, Cajun, Country, and Gospel music.

In contrast to the casual atmosphere of the festival, the film is an elaborately collaged image which breaks up into a swarm of shapes derived from traditional Pennsylvania Dutch designs. While sometimes the music seems to animate the image, at other times the image itself becomes a kind of visual

music eliciting ephemeral sensuousness. The film is a unique meeting of the folk tradition and the avant garde, implying a fundamental connection between the two.

1983, 16mm, color/so, 10m, \$20

Coalfields

West Virginia industrial landscapes are imaged through a collage of mattes that transform the photographed scenes into a kinetic field of shapes and spaces. While the technique and the emotional tone are reminiscent of the earlier and more purely personal CHUCK'S WILL'S WIDOW, the new film extends the already complex visual idiom by inlaying social, personal and political subjects.

Woven into the fabric of the film is the story of Fred Carter, a retired coal miner and black lung activist who was framed by the federal government in order to undercut the black lung movement and to stop his bid for president of the UMWA. His story is told through fragments of documentary interviews and by a poet whose own subjective text is a dominant theme in the film. The thematic elements and formal approaches sit in precarious balance.

COALFIELDS has an original poetic text by Kimiko Hahn and sound composition by composer Earl Howard.

1984, 16mm, color/so, 39m, \$80 BREER



Moona Luna by Emily Breer

Emily Breer

Fluke

A barrage of images and scenes connected, in some sense, by nonsense. Fish flying onto heads of men riding camels in a desert. A bear that can't get out of the frame by force of an optical printer. Dust, ants and flies animated on top of found live action footage with similar wild soundtrack.

Awards: New Directors, Museum of Modern Art, N.Y., 1987; Black Maria Film Festival, N.J., Grand Prize Winner, 1986; Oberhausen Film Festival, W. Germany, 1986

1985, 16mm, color/so, 7m, \$25

Spiral

"The earlier films CHICKEN, STORK, and FLUKE play with a wonderful, whacky abandon and a hearty sense of humor that permeate much of Breer's film, painting and sculpture. Highly kinetic, and full of absurd juxtapositions, these works delight, but in their way keep more distance from emotion and personal revelation. SPIRAL continues this powerful but easy sense of collage, the layering of ambient sound vs. image, and certainly the disdain for techno-fetishism, but SPIRAL hits one with a far more introspective and personal projection. Although Breer relies on these same processes, her system, or rather instinct, for putting images together and creating sequences combines with images that engage

on a more visceral level, resulting in a film that is, in fact, a 'spiralling' in, a microscopic view, a peering inside."—Robin Dickie, Program Director, Collective for Living Cinema.

Awards: Best Film of Show, Three Rivers Arts Festival; Honorable Mention, Bucks County Film Festival; Director's Choice, Sinking Creek Film/Video Festival; Grand Prize Winner, San Francisco Art Institute Film Festival; Honorable Mention, Atlanta Film Festival

1987, 16mm, color/so, 12m, \$30

Brute Charm

BRUTE CHARM consists primarily of images of animals I shot in Africa, combined with animation on an optical printer. A steady stream of conscious and unconscious visual choices loosely constructs a journey

through the animal kingdom and my thoughts which developed around it. BRUTE CHARM is an exploration into our unsocialized selves. ins fred

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Lion Sex Flamingo Death and a yellow rubber glove in the Kenyan wild. There's mud in your Ear easier than an Elephant thru the eye of the beholder.

"BRUTE CHARM, New Yorker Emily Breer's twenty-five minute African film... left me muttering, "...she's a genius... she's a genius..."; and I am still at a loss of words to describe the inventive complexity of her work, overwhelmed as I am in recognition of a clear new genuineness of creativity engaging Film." —Stan Brakhage, Rolling Stock Magazine

1989, 16mm, color/so, 25m, \$50

Moona Luna

MOONA LUNA is about my first trip to the moon. On the set I allowed for Dr. Goodfriends to become Mr. Bad actors. Virgins always tell all so I always took the first take. The story includes three French boatworkermen, a theoretical physics teacher, no whales, and a host of "others."

"MOONA LUNA has the same exuberant visual energy of BRUTE CHARM. In a set where PeeWee Herman would feel at home, Breer and her friends act out a topsy-turvy version of reality where Breer flies Almighty-Isis-like to the moon.

"In the organic, unpruned world of MOONA LUNA, we're always on take one...a modus operandi that discards theoretical structures and films from the gut instead. The actors came over to Breer's studio and improvised their roles—a long-haired physicist scribbling equations for moving bodies through space, a pantomime swimmer against a painted

ocean backdrop, a group of libidinous French boatworkers rehearsing how to say 'You have a beautiful ass' in French." —Heather Mackey, San Francisco Bay Guardian

1990, 16mm, color/so, 10m, \$30

Robert Breer

Recreation

A frame by frame collision of totally disparate images.

"I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work. We look at Breer's work and we begin to smile-lightly, inside, a happy sort of smile, a happy feeling like when you see anything beautiful and perfect. It's through an amazing control and economy of his materials that he achieves this; through the elimination of all the usual emotional, personal, biographical material; not by giving in to temptations." Jonas Mekas, The Village Voice

Award: Creative Film Foundation.

1956, 16mm, color/so, 1.5m, \$10 Available for sale on videotape.

Jamestown Baloos

"Mixing photographs, newspaper clippings, and quickie paintings of an insolent taschisme, he ran them together as fast as racing cars. The eye absorbs them imperturbably, as if they constituted a coherent sequence. It is the succession of different images itself which comes to constitute an illusory form, comparable to that of solids in movement, and which reduces every attempt at analysis to a simple 'impression.' " -Benayoun, Positif

Bergamo Award.

Other distribution: Museum of Modern Art, N.Y.

1957, 16mm, color/so, 6m, \$20

A Man and His Dog Out for Air

"...a brilliant and astonishing ballet animated with unprecedented virtuosity!" —Burch, Film Quarterly

Selected for eight months' run with LAST YEAR AT MARIEN-BAD premiere in N.Y.

Other distribution: Museum of Modern Art, N.Y.

1957, 16mm, b&w/so, 3m, \$10 Available for sale on videotape.

Blazes

100 basic images switching positions for four thousand frames. A continuous explosion.

Other distribution: Museum of Modern Art, N.Y.

1961, 16mm, color/so, 3m, \$20

Pat's Birthday

A day in the country with Claes Oldenburg and the Ray Gun Theatre Players...includes such classic items as the haunted house, a gas station, ice cream stand, miniature golf, airplane noises, balloons. Things happen after each other in this film only because there isn't room for everything at once. After all, time's not supposed to move in one direction any more than it does in another.

1962, 16mm, b&w/so, 13m, \$20

Breathing

"Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity of expression." —A. Labarthe, *Cahiers du Cinema*

Awards: New York, London, Tours Film Festivals.

Other distribution: Museum of Modern Art, N.Y.

1963, 16mm, b&w/so, 5m, \$20

Fist Fight

Frame by frame collage of everything imaginable. First shown in New York production of K.H. Stockhausen's 'Originale.' Track from these performances.

Awards: New York and London Film Festivals; Ann Arbor Film Festival, Special Mention, 1965.

Other distribution: Museum of Modern Art, N.Y.

1964, 16mm, color/so, 11m, \$20

Homage to Jean Tinguely's Homage to New York

A record, of sorts, of the birth and death of Tinguely's famous auto-destructive sculpture. Filmed on the spot at the New York Modern Art Museum, this film also exploits a wide range of camera and editing techniques to give it a life of its own, independent of and parallel to the subject.

1968, 16mm, b&w/so, 9.5m, \$20

69

"It's so absolutely beautiful, so perfect, so like nothing else. Forms, geometry, lines, movements, light, very basic, very pure, very surprising, very subtle." —Jonas Mekas, *Village Voice*

"A dream of Euclid." —Donald Richie

Awards: New York Film Festival; London Film Festival; Tours Film Festival; Oberhausen Film Festival.

Other distribution: Museum of Modern Art, N.Y.

1968, 16mm, color/so, 5m, \$20 Available for sale on videotape.

Gulls & Buoys

"In GULLS & BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer." —Scott Hammen, *Afterimage*

Other distribution: Museum of Modern Art, N.Y.

1972, 16mm, color/so, 7.5m, \$20

Fuji

"A poetic, rhythmic, riveting achievement (in rotoscope and abstract animation), in which fragments of landscapes, passengers, and train interiors blend into a magical color dream of a voyage. One of the most important works by a master who—like Conner, Brakhage, Broughton—spans several avant-gardes in his ever more perfect explorations." — Amos Vogel, Film Comment

BREER

Awards: Oberhausen, 1975; Film as Art, American Film Festival.

1974, 16mm, color/so, 8.5m, \$20 Available for sale on videotape.

Rubber Cement

"RUBBER CEMENT employs a variety of formal techniques and modes-including live-action footage, line drawings, animated geometric figures, color washes and found material in the form of newspaper clippings and sales receipts. The soundtrack follows a similar collagist tendency, offering snatches of dialogue, music and natural sound. The film is divided loosely into sectionssome involving representational figures and others presenting purely abstract imagery.

"It seems fitting that one of the central 'characters' in RUBBER CEMENT is a bottle of film editing glue which collects and trails behind it a chain of colorful fragments. For through the collagist potential of frame-by-frame construction and the adhesive possibilities of the editing process, Breer has created a highly eclectic and brilliant cinematic work." —Lucy Fischer, UFSC Newsletter

1976, 16mm, color/so, 10m, \$20

77

"Breer is a consummate master of cinematic space. Like Hans Richter, he constantly provokes a sense of depth through changing the scale of his shapes. We see the space as constantly shrinking and expanding...the metamorphosis of things and space is located in the spectator who actively participates in creating the meaning of the image. Breer celebrates the freedom endemic in animation by giving the spectator a creative role in the

process of metamorphosis." — Noel Carroll, *Soho Weekly News*

"...a film notable for its sparely effective use of color and sound." —J. Hoberman, *The Village Voice*

Shown: Whitney Biennial, 1979 1977, 16mm, color/so, 7m, \$20

LMNO

"...a French gendarme weaves a hapless path through the film's strobe attacks, disparate drawing styles, and variable scale...Framed by underwater and travel imagery, the central section's faucets and aerosols, collapsing tents and outsized croquet games, breakfast foods and sexual violence, all suggest domestic frustration."—J. Hoberman, *The Village Voice*

Shown: New York Film Festival, 1979; Whitney Biennial, 1979 1978, 16mm, color/so, 9.5m,

Available for sale on videotape.

T.Z.

"...Breerworld is homey but tumultuous, filled with sudden shifts in scale or color, flash frame jolts, and a steady back beat of good-natured apocalypse...he towers over a field where gimmicks are common currency and cuteness is as virulent as malaria in the tropics... T.Z. offers a typically witty barrage of domestic imagery and eclectic technique." —J. Hoberman, American Film

"Within the film's brief length, numerous dramas take place, puzzling and enthralling us with their restless, enigmatic denouements." –B. Ruby Rich, *Chicago Reader*

"An elegant home movie, its subject is Breer's new apartment which faces the Tappan Zee (T.Z.) bridge. It is permeated, as are all his films, with subtle humor, eroticism and a sense of imminent chaos and catastrophe." —Amy Taubin, *Art Forum*

Shown: New York Film Festival, 1981; Whitney Biennial, 1981. 1979, 16mm, color/so, 8.5m,

Available for sale on videotape.

Swiss Army Knife With Rats and Pigeons

"...displays sinuous cutting between live action and animated images, rapid-fire associations and transformations, freedom in collaging the everyday with the imaginary in sound and image, and a diabolical moment of synthesis at the climax when the rat trap is sprung... Breer is easily the greatest animator currently practicing." —Amy Taubin, Soho Weekly News

"...a typically bravura and delightful display of simple objective forms flashing, rotating, and dissolving into abstraction..." —J. Hoberman, *The Vil*lage Voice

Shown: New York Film Festival, 1982; Whitney Biennial, 1983

1981, 16mm, color/so, 6m, \$20 Available for sale on videotape.

Trial Balloons

A mix of rephotographed live action and animation using hand-cut traveling mattes.

"...The strongest film by Robert Breer in several seasons." —J. Hoberman, *The Village Voice*

1982, 16mm, color/so, 5.5m, \$20

Available for sale on videotape.

Bang

"BANG reveals Breer at his most accomplished and most playful. It is also his most autobiographical film—the youngster paddling a boat is Breer as a boy and the pencil cartoon sequences were drawn by Breer when he was around ten years old. is used in Breer films, the

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"Robert Breer is the godfather of animation art. In BANG he sustains ten dense minutes of collagistic mayhem that's as potent as anything he's ever done. Television images of a boy paddling a boat and an arena crowd cheering, plus film shots of bright pink and red flowers and a toy phone, are intercut with frenetic drawings in Breer's trademark heavy crayon, principally of baseball games. Breer inserts a photo of himself with a question mark scrawled over his head, accompanied by the words 'Don't be smart.' But he can't help it-he is." -Katherine Dieckmann, Village Voice

"Robert Breer's style is akin to musical composition. His films begin by presenting various elements—a dog, a house, a telephone—upon which he will later expand. The films seem to be variations on the themes of certain objects or words or gestures, variations that grow and build, becoming ever more complex."—Janet Maslin, *The New York Times*

1986, 16mm, color/so, 10m, \$40

A Frog on the Swing

This animated fable is centered around a backyard pond shown intermittently in liveaction scenes. A small child appears and disappears in a ballet of crows, rabbits, monkey wrenches, and goldfish. When the police arrive there are potshots at backyard varmits, but the frog on the swing seems to survive it all.

As usual in Breer films, the soundtrack is often conspicuously out of sync with the picture. Or is it vice versa when a crow goes "moo?"

1989, 16mm, color/so, 5m, \$20 Available for sale on videotape.

All of the above films are also available from Film-Makers' Cooperative, N.Y.

Richard Brick

The Conspiracy and the Dybbuk

Credits: Produced and directed by Richard Brick, Hart Perry and Peter Davis; sound recordist Herman Henriquez; A Silo Cinema Production in cooperation with the Radical Jewish Union. Photographed by Richard Brick.

Political documentary of the religious exorcism of the evil spirit or dybbuk possessing Federal Judge Julius Hoffman, trial judge of the notorious conspiracy trial of the so-called "Chicago Eight." Exorcism ceremony performed by the Radical Jewish Union of New York on the steps of the federal courthouse at Foley Square, intercut with coverage of rallies addressed by Abbie Hoffman, Jerry Rubin, William Kunstler and Jean Genet. In English and Hebrew, without subtitles.

1971, 16mm, b&w/so, 25m, \$50

The House Construction Home Movie

Time-lapse documentary which compresses five months of house construction in northern Vermont, from foundation concrete to metal roofing, into a fast moving short featuring virtuoso banjo soundtrack by Eric Weissberg.

Awards: Festival International du Cinema en 16mm de Montreal, Diplome D'Excellence, 1972. Shown: S.F. Art Institute; Brooklyn Academy of Music; the Built Environment Film Festival of Columbia U. Graduate School of Architecture, 1973; Vermont ETV; KQED-TV (San Francisco); B.R.T., Flemish Network in Brussels.

Credits: Produced and directed by Richard Brick; photographed by Richard Brick and Lawrence J. Burke; edited by Consuelo Arostegui; with architect Robert Cane and other friends.

1972, 16mm, color/so, 11m, \$25

Last Stand Farmer

A documentary record, filmed through four seasons, of the life and philosophy of a 67year-old Vermont hill farmer and his struggle to keep his 19th century farm operation going. Soon after he viewed the finished film, Kenneth O'Donnell died, and his widow Helen sold the farm and moved to a trailer park the following spring. Produced with the assistance of the Vermont Council on the Arts and with the assistance of the Vermont Council on the Humanities and Public Issues.

"Raises interesting questions about the present viability of small farms. Poignant, true, harsh picture. Gives a real sense of the dignity of the struggle. A beautifully photographed portrait of an intriguing couple, i.e., the farmer and

his wife, who seem to be relaxed in front of the camera. Has authenticity, sensitivity, honesty and restraint which are all appropriate to its theme." —Educational Film Library Association

Awards: American Film Festival, John Grierson and Blue Ribbon Awards, Mannheim Internationale Filmwoche, Gold Ducat, 1976; and a half dozen other international awards.

1975, 16mm, color/so, 25m, \$50

Visits With God

Credits: Produced and directed by Richard Brick; co-director and interviewer, Pascal Kaplan, Ph.D.; photographed by Franklin Artaud; Edited by Bronwen Sennish.

Documentary subtitled TWO FIRST HAND ACCOUNTS OF NEAR DEATH EXPERIENCES which explores the possibility of life after death through two cases based on the model established by Raymond Moody, M.D. in his book, Life After Life. Two women, speaking directly to the camera, recall in riveting detail their own neardeath experiences during critical medical procedures. Accounts are personal, moving and authentic. Used in programs of various hospice organizations in New York, New Hampshire, etc.

Award: Twelfth Baltimore International Film Festival. In the collection of the International Association for Near Death Studies.

Produced with a grant from the American Film Institute.

All of the above films are also available through Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 25m, \$50

Lee Bridgers/ Musiek

Black and White in South Africa

This modest little film, assembled from a found documentary, sheds new light on an old problem: apartheid. Incorporating direct animation and a handmade sountrack, it does not have to labor too hard to reveal the absurdity of the right, white political position in South Africa. The narrator's teeth look funny. His voice sounds strange. Maybe there is a problem with the projector. What's wrong with the soundtrack? It's controlled flatulence-nothing could be as foul as the ideas coming from that mouth: "The whites could be absorbed in an inferior black race." The simple dynamism of cuts, the ambiguity of their placement, and the stark quality of the image force the viewer to examine the casual clarity with which we all seem to view the situation in South Africa.

1986, 16mm, b&w/so, 8m, \$15

A Portrait in Grief

Dedicated to the memory of Jane Dornacker, this film conveys, through strong imagery and accurate editing, the pain of loss, and the futility of grief. It is an ordered statement of confusion, a strict and formal moment of chaos that reveals more than just tears. With stoic honesty it communicates the shame of weeping, the quest for answers and the silence from which we attempt to hear them.

"Bridgers' A PORTRAIT IN GRIEF is an expression of grief along the lines of Emily Dickinson's 'After great sadness a

BRIDGERS/MUSIEK

formal feeling comes.' It is an exactly edited film: taut, poignant, at once true to and decorous about strong feeling-in this case, the feeling of personal loss. The 'portrait' is of a material absence; a dead friend is one who will be seen no more in the flesh, and so appears only in the filmmaker's images-of himself, of his blackboard scribbles, of a woman (not the first friend) on the verge of tears. The woman blinks and the frames respond. The film is a pulse with just the right silences." -Bill Berkson, Art in America

Award: First place, San Francisco International Film Festival, 1987.

1986, 16mm, b&w/color/si, 6m, \$15

Wolves

The diamond clatter of chain link rakes across the restless heart of the captive wolf. A lion roars a cough into a steel sink. The captor hisses and sputters a metallic song of containment. A balance is struck between intimacy and respect, the pacing of the wolves and the pacing of the cuts, the closeness of the wolves, yet the cold separation of the fence. The film marks time as the wolf spirit witnesses man's evolution from primal hunter gatherer to arrogant destroyer of nature. The film and the wolves build a nervous, frantic dance punctuated by the frame and the sound of pulsing drops of water, that echo like the last drops of lupine blood onto concrete. This film is a labor of respect for creatures far more noble and loving than we. It is ultimately a document of awareness and empathy for the immense soul and presence of these wonderful creatures living out their lives in cruel bondage.

Upon a screening of this film, a member of the audience approached me saying that zoos are an abomination and it is a shame that we have to see wolves like that. I replied that the point of this film is that it's a shame wolves have to see us like *this*.

"When I began to *understand* the sound, I was amazed. It is from the *wolf's* point of view!"—Larry Jordan

"Hell INDEED!" —Stan Brakhage 1988, 16mm, color/so, 8m, \$15

Island

A joyous celebration of fatherhood and family, ISLAND is a rhythm play with a gentle heart, a very tightly edited, intimate and lovely home movie. Its lyrical theme is the light that falls into a bedroom, filtered through lace sheer curtains. Its substance is the true creativity of the family.

The film begins musically, introducing a phrase of light washed in blue, pulsing slowly from pale cobalt to white to black then to white. The quilts, pillows, and sheets form a mountainous landscape of blue volcanos standing over a cerulean plain. The landscape vibrates and erupts into a cascade of superimpositions, rocking, knotting, blissfully flowing from cool blue to azure, finally vibrating into golden wheat. A girl, the filmmaker's daughter, cries in the wind, her hair echoing the swaying wheat until the image is swept away in a pulsing flood of flickering blue, gold, and fertile green.

"A wonderful story of love, life, and procreation." —Larry Jordan

1989, 16mm, color/si, 7m, \$15

Betzy Bromberg

"These are works of multiple effect or, as a voice says in one film, 'speaking in tongues'; they hover on the edge of control and are pinioned by the twin axes of woman's victimization and woman's resistance." —Paul Arthur, Millennium Film Journal

Petit Mal

The abstracted voice of one and many women searching.

"PETIT MAL is a raw, everything-but-the-kitchen-sink movie: choppy street scenes, a girl clowning, subway sequences enlivened by artless overexposures and split screens. What holds it together is the strong and unobtrusive audio track, a melange of confessional rapping, nondescript mood music, and slyly gratuitous sound effects." —J. Hoberman, *Art Forum*

1978, 16mm, color/so, 18m, \$40

Ciao Bella

A personal film about love and mortality.

"CIAO BELLA is a summer-inthe-city travelogue that mixes verite of Lower East Side Bikers, Times Square topless dancers, and Coney Island crowds to achieve a highly charged atmosphere of manic exhibitionism and sexual raunch." —J. Hoberman, *American Film*

1979, 16mm, color/so, 13m, \$35

Soothing the Bruise

Sex roles, consumption and destruction in America.

"Bromberg is a subjective assault, a kind of found cinema, in which the pieces of existence, the pablum pop of Top 40 radio, mix effortlessly with thermonuclear techno-jargon, and stoned-out kids camping around in the buff co-exist in a restless uneasy mix with Times Square strip shows, neon effluvia, lugubrious country- western ballads and Bromberg's own visceral polemics. She boils international power politics down to 'a question of whose dick is longer, the U.S. or Russia's, and who's going to put it where." -Brian Lambert, Twin Cities Reader

1980, 16mm, color/so, 18m, \$45

Marasmus

Co-maker: Laura Ewig.

A woman's response to technology/the jet-lag of birth.

"Although the title refers to a condition of acute malnutrition in which a child is unable to assimilate food, the film is a robust and sumptuous offering. This is no rough-edged, craftresistant effort. Rather it is infused with a seductive glamour." —Janis Crystal Lipzin, Artweek

1981, 16mm, color/so, 24m, \$50

Az Iz

A descent into a desert underworld. A macabre tale of life and lifelessness.

"Sensually dark and foreboding, AZ IZ reaches inside and rouses an ancient and atavistic trance." —K.B.W.

1983, 16mm, color/so, 37m, \$70



Petit Mal by Betzy Bromberg

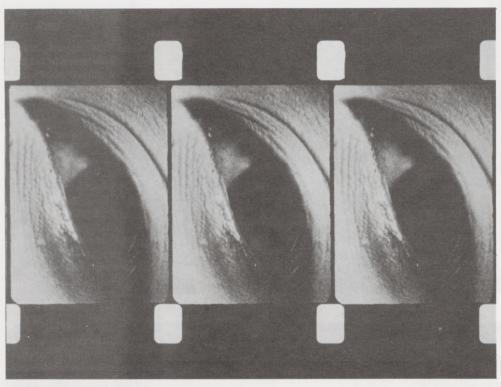


Marasmus by Betzy Bromberg



Ciao Bella by Betzy Bromberg

BROMBERG



Chamnan by Lawrence Brose

Body Politic (god melts bad meat)

BODY POLITIC (GOD MELTS BAD MEAT) is an experimental documentary about medical technology, politics and religion. With wit and horror, this film contemplates the moral conflicts that are emerging as science redefines the process of natural selection.

"The body, culture and nature are also at stake in BODY POLI-TIC, a film that goes to a hospital operating room, research laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?' " -Helen Knode, L.A. Weekly

Shown: London Film Festival, 1989; Rotterdam Film Festival, 1990; Museum of Modern Art, 1990.

1988, 16mm, color/so, 39m, Available for sale on video.

David Brooks

Winter

Door golden night room trees fire drip rain blue horse river snow birds green mountain forest dark room mist car trees window ducks are flying. Overtones: Raga Palas Kafi, Grant's, Slug's, Bo Diddley, Jimmy Reed, Raga Rageshri, the wind, Chuck Berry, Marvin Gaye, the Beatles, Piatniksky Chorus.

Locales: Nantucket, Kazakhstan, Grant's Nepal, Colorado, Mt. Kearsange, Iowa, 7th Street.

Award: Ann Arbor Film Festival, Third Prize, 1967.

Other distribution: Film-Makers' Cooperative, N.Y.

1964-1966, 16mm, color/so, 1000sec, \$20

Lawrence **Brose**

Films for Music for Film

FILMS FOR MUSIC FOR FILM represents a reconsideration of the interactive dynamic of sound and image in film. Usually, sound elements are incorporated after a film's completion.

In this instance, however, the score and spoken text function as the actual film script, directing both the film's form and content. This engagement is twofold: I initially derive images through my own responses to both the music and accompanying text, subsequently relying on the score for the film's structure, employing montage, superimposition, abstraction, etc. These films are in no way merely descriptive visions of the score and text, but rather synergistic fusions of sound, words, and images. The films in this series received their premier presentation with live musical accompaniment and narration.

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The entire six-film package may be rented for \$250. Separate film descriptions and rental prices follow.

Chamnan

Original score (for piano, percussion, and tape) by Douglas Cohen. Original tape sounds by Lawrence F. Brose. Piano: Michael McCandless, percussion: Robert Schulz.

In this film, all of the effects were achieved via camera techniques employed during the course of the shoot. However, the rhythms and tempi were all planned and projected prior to the actual filming. The challenge here was to create a film where all the editing superimpositions and abstractions were accomplished "in camera" for the expressed purpose of capturing the energy of the moment.

CHAMNAN was shot in Bangkok, in the Reno Hotel, in a single room, over several days. This film might be the closest I have come to a selfstudy. It was an extremely emotional time as my brother had just been killed. I left for Thailand to remove myself

from the abstractions of daily living and to spend time with my friend Chamnan. His image is present in most of the film.

The soundtrack includes live sounds taped during the time of the filming: the television in the room; frogs outside the window; the swimming pool; riding in a taxi; the percussive sounds of coins dropping in the cast-iron pots in the temple of the Reclining Buddha and ritual chanting during Buddhist Lent. The sounds were then altered, layered, and edited by composer Douglas Cohen and used as the foundation of the composition for live instruments.

1990, 16mm, b&w/so, 14m, \$50

Everbest, Virgil

Piano Sonata No. 2 (1930) by Virgil Thomson, transcribed for the film by Yvar Mikhashoff (1990), performed by the Buffalo New Music Ensemble.

Virgil Thomson composed musical portraits of many people as he viewed them from across a table. Just as an artist uses the various elements of a visual medium, Virgil would sketch personal images employing the palette of musical expression.

EVERBEST, VIRGIL follows in this tradition by setting a film portrait of the composer to his self-portrait composition. In his book "On Musical Portraiture," Virgil writes: "The Second Piano Sonata is curious... Not me thinking about myself, but being myself. That's why I couldn't identify it as a self-portrait for many years." I filmed Virgil in his apartment at the Chelsea Hotel in Manhattan shortly before his passing. These are the final images abstracted from the life of a most treasured American composer.

1990, 16mm, b&w/color/so, 8m, \$50

Long Eyes of Earth

Music by Yvar Mikhashoff, "Looking Through the Air" from the trilogy "Elemental Figures"; poem "Shaman," by Paul Schmidt. Piano: Anthony deMare, narration: Paul Schmidt.

The shaman, or tribal priest, of the Papago Indians is a berdache. The berdache is a figure found in many aboriginal cultures and is considered to be a vessel of both male and female spirits. Moreover, the berdache is often a cross-dressing, homosexual male. The berdache is considered to be especially blessed by the gods.

The United States government asked the Papagos to give up use of a sacred mountain so that a high-powered telescope could be installed at the site. After long negotiations, the citizens decided it was okay for the construction to take place if the Papagos would be allowed to consecrate the building with their rituals. They also assumed the right to name the observatory. It was called "The Long Eyes of Earth."

The intent of the film is to approach ritual as a way of seeing. The images are an attempt to tap the same spirit that might be invoked by a berdache. As an elemental figure, the berdache is close to nature and all its components. As a gay man, I am interested in the link between sexual identity, spirituality, and creativity. In that spirit, this film is made.

1990, 16mm, b&w/color/so, 10m, \$50

Ryoanji

Music by John Cage, performed by the Buffalo New Music Ensemble.

The cinematic challenge here was to create a visual image of musical glissandi. In his notes on RYOANJI, composer John Cage requested that the glissandi be "non-vibrato and as close as possible to the sound events found in nature rather than those occurring normally in music. The score is otherwise a 'still photograph' of mobile circumstances."

The images are put onto this film by hand. Rather than a series of photographs one after another, the image on the screen is of lines etched along the entire length of the film, providing a sustained, continuous image. This establishes a visual continuum. Also, using images of nature, I take these moving images and stack-print them onto each other, six, 12, or even 24 times to create another kind of movement.

The film is treated as another soloist in the ensemble. The score is recorded three times. In performance, the live vocalist, for example, will interact with three other versions of the song. The same holds true for the other instrumentalists as well. It is quite a full garden of sound.

1990, 16mm, color/so, 20m, \$75

Study #15

Music by Conlon Nancarrow.

This is one of Conlon Nancarrow's altered player piano pieces. Nancarrow (an American composer) has resided in Mexico City D.F. for the past 50 years. His involvement in the Spanish Civil War as a member of the Lincoln Brigade won him the dubious honor of being an undesirable in the eyes

of the American government. He fled to Mexico City where he lived in virtual obscurity and isolation (until the late 1970s). He could find no musicians to play his extremely difficult music, so he acquired a player piano roll punching machine and began composing strictly for the mechanical piano. Most of his compositions are titled "Studies."

The film is a study of light as it emanates from the title itself, "enacting" the rhythms of Study #15.

1990, 16mm, b&w/so, 1m, \$25

War Songs

Poems: Paul Schmidt. Music by Mark Bennett, performed by the Buffalo New Music Ensemble, with narration by Paul Schmidt.

Paul Schmidt sent me a set of five poems from a series titled "War Songs." Paul is both brilliant and sarcastic in his treatment of the seduction of war. Mark Bennett's score is also provocative, dreamy, and waltzlike. The composite is a set of songs cast as melodeclamation; i.e. music in tandem with a narrated text. My contribution is a superimposition of war scenes underlined with what I call a "Gabriel" image: a young and beautiful soldier, a personification of the good warrior, the protector of all. The image of his persona is felt throughout - sometimes active and aggressive, sometimes asleep, sometimes beckoning. The film employs images from the Vietnam War and the Second World War. The collected images of marching soldiers, rolling tanks, explosions, et al. reveal, in passing, our dear Gabriel.

1990, 16mm, b&w/color/so, 12m, \$50 All of the above films are available on videotape.

James Broughton

Mother's Day

One of the first major works of the San Francisco film movement, MOTHER'S DAY is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving as they did when growing up.

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artist's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country." -Arthur Knight

"MOTHER'S DAY for me is one of the great films in film history." -Peter Kubelka

Credits: Kermit Sheets, assistant director; Frank Stauffacher, photography; Howard Brubeck, music.

Awards: Belgium, 1949; Venice, 1952.

1948, 16mm, b&w/so, \$30

Adventures of Jimmy

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

"Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary." -Manchester Guardian

1950, 16mm, b&w/so, 11m, \$15

Four in the Afternoon

Four poetic variations on the search for love; four odd characters living out their daydreams: Game Little Gladys, The Gardener's Son, Princess Printemps, and The Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods from the farcical to the elegaic.

"Lovely and delicious, true cinematic poetry." -Dylan

"The best film poetry ever made." -Willard Maas

Featuring Ann Halprin and Welland Lathrop. Photography, James Broughton; music, William O. Smith.

1951, 16mm, b&w/so, 15m,

Loony Tom

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennet, LOONY TOM owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover." -Paul Dehn, London Times

Photography & poem, James Broughton; music, Ralph Gilbert.

Awards: Edinburgh Film Festival; Venice Film Festival; Oberhausen Film Festival.

1951, 16mm, b&w/so, 10.5m, \$15

The Pleasure Garden

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and

killjoys. THE PLEASURE GAR-DEN was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace.

"In Chaplin, Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. THE PLEASURE GARDEN thus combines the pleasure of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment." -Sight and Sound

"It's on the side of the angels. It's a great testimony for Love." -Allen Ginsberg

Awards: Edinburgh Film Festival, 1953; Cannes Film Festival, 1954.

Other distribution: Film-Makers' Cooperative, N.Y.

1953, 16mm, b&w/so, 38m, \$60

The Bed

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't)-birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery." -Los Angeles Free

"Broughton's finest film by far. It exists in a state of play fully realized." -Stan Brakhage

Credits: camera, Bill Desloge; music, Warner Jepson.

Awards: Oberhausen Film Festival; Ann Arbor Film Festival; Yale Film Festival; Foothill College Film Festival.

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Hotel

1968, 16mm, color/so, 20m, \$50

Nuptiae

This film celebrates weddings and being wed, and the union of opposites in everything everywhere. It is my alchemical testament to the mystery of Yang and Yin.

"With a strong feeling for the tension between wish and reality, NUPTIAE is a semi-home movie, beautifully casually photographed, about a mature couple who celebrate their wedding with a civil ceremony, a religious banquet, and a private beach ritual. Broughton's lucidity, even more than his lyricism, seems as much a function of what he sees as how he sees. Like all the best filmmakers, a love for reality makes him responsible, and he is tied to his world by bonds of gratitude." -Roger Greenspun, New York Times

"One of Broughton's finest films." -P. Adams Sitney

Credits: photography, Stan Brakhage; music, Lou Harrison.

Awards: Ann Arbor Film Festival, First Prize, 1969; Yale Film Festival, First Prize, 1969.

1969, 16mm, color/so, 14m, \$25

The Golden Positions

"A lovely, poetic, humorous and crystal investigation of mankind standing, sitting and lying down." -John Wasserman, San Francisco Chronicle

"James Broughton adroitly blends anatomical tableaus and pantomime, simulating everything from sexual harmony to plain everyday desk slump. The cast parades around in jaybird comfort. The picture is funny and ever so wise." -Howard Thompson, New York Times

"A superb control of the cinema medium with a visual richness and an elegance approached by no other film viewed by the judges." —Bruce Conner, Maurice Girodias, Arthur Knight, 1st Erotic Film Festival

"THE GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing." — Sheldon Renan

Awards: Bellevue Film Festival, Grand Prize, 1970; First International Erotic Film Festival, First Prize, 1970.

1970, 16mm, color/b&w/so, \$60

This Is It

"James Broughton's creation myth, THIS IS IT, places a 2-year-old Adam and a bright apple-red balloon in a back-yard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what his film is about, he achieves a kind of casual perfection in matching means and ends." —Robert Greenspun, New York Times

"It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being—otherwise, the film and its content will not reach you, it will break to pieces. I figure this is the main reason why films of the stature and subtlety and ecstasy of THIS IS IT never reach the New York Film Festival screen." — Jonas Mekas, Village Voice

"A seminal film that promises to affect the course of film art for some time to come." — Hollis Frampton

Awards: Yale Film Festival, First Prize, 1972; Hawaii Film Festival, First Prize, 1972; Sinking Creek Film Celebration, First Prize, 1972; Kenyon Film Festival, First Prize, 1972.

1971, 16mm, color/so, 10m, \$18

Dreamwood

"DREAMWOOD is James Broughton's major work to date. It is a modern day spiritual odyssey in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange and magical island. On the island he faces the most improbable and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the forces of life. Heroic in concept, subtle in execution, DREAMWOOD is a beautiful film by a true master of the medium." -David Bienstock

"DREAMWOOD is Broughton's finest film." —Jerome Hill

"No single film in the whole of the American avant-garde comes as close as this one to the source of the trance film, Cocteau's BLOOD OF A POET." —P. Adams Sitney

Credits: photography, John Schofill, Fred Padula; music, Morton Subotnick.

Awards: Independent Filmmakers Festival, First Prize, 1972; Foothill College Film Festival, 1972.

1972, 16mm, color/so, 45m, \$80

High Kukus

"A visualization of the Zen dictum of 'sitting quietly, doing nothing,' HIGH KUKUS uses a single beautiful visual image while it delights with a poetic

soundtrack composed of 14 gems of Broughton's wit and wonder." —Freude Bartlett

"A High Kuku is, of course, a cuckoo haiku. In inventing this form James Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the metacomedy of things... In the contemplation of lofty themes most people are serious, though not always sincere. Broughton, however, is always sincere but hardly ever serious. Indeed, seriousness is a questionable virtue; it is gravity rather than levity, and it was that devout Catholic, G.K. Chesterton, who maintained that the angels fly because they take themselves lightly. And, in company with the angels, Broughton laughs with God rather than at him." -Alan Watts

Award: Bolinas Poetry Film Festival, First Prize, 1975.

1973, 16mm, color/so, 3m, \$10

Testament

"TESTAMENT is James Broughton's exquisite self-portrait. A major figure in avant-garde filmmaking and poetry since the 1940s, Broughton views his life and life's work with irony, charm, humor, and a combination of joyous self-love and gentle self-depreciation. Scenes from his earlier films mix the elements of humor, magic, slapstick, melodrama, and romance which mark his aesthetic. A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams, and visions." -Karen Cooper

"James Broughton's TESTA-MENT is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies—by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers."—P. Adams Sitney

"A beautiful, important, mysterious work." —Amos Vogel

1974, 16mm, color/so, 20m, \$40

The Water Circle

An homage to Lao-Tzu, this is a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and read by the poet. The image is a continuous flow of light on water.

"Exhilarating! It is Taoism alive." —Al Chung-liang Huang

Credits: camera, H.E. Jenkins II; harp, Joel Andrews.

1975, 16mm, color/so, 3m, \$10

Erogeny

The film travels in closeup over the mysterious terrains of nude human bodies as they touch and explore one another. It is like an expedition into human geography, an intimate sculpture, an erogenous healing ceremony, and an ode to the pleasures of touch. Also it is an homage to old friends, Willard Maas and Marie Menken, who made the first body poem in cinema history, GEOGRAPHY OF THE BODY, in 1943.

Credits: camera, Robert Gaylord; poem, James Broughton; produced by Robert A. Haller for Pittsburgh Filmmakers.

Awards: Bellevue Film Festival, 1976; New York Film Exposition, 1977; American Film Festival, 1977.

1976, 16mm, color/so, 6m, \$18

BROUGHTON

Hermes Bird

"This is the secret that will not stay hidden/this secret that is no secret/Here is the wonder of the god in man/Here is the dangling flower of Eros."

So begins the poetry sequence on the soundtrack of this very intimate film.

HERMES BIRD is a celebration and an apotheosis of the masculine miracle: the transformative powers of the phallus, revealed as a phenomenon of glowing beauty and wonder.

Because the film occurs in extreme slow motion one has the opportunity to witness for the first time in cinema the delicate pulsations and tremors and changes of the penis as it grows erect, until at last, reaching outward and upward, it takes flight toward its climax.

The filmmaker-poet has written a group of lyrical poems for the sound of the film. They are spoken by the poet, and they sing praises for the radiant masculine mystery of the "sacred firebird," the "holy acrobat shaped for surprise" which is every man's pride and, hopefully, his joy.

1979, 16mm, color/so, 11m, \$25

James Broughton and Joel Singer

Together

A single-frame portrait of Broughton's disembodied heads coming slowly together in wiggle, wobble and wonderment.

"altogether wholly in toto in toto/in totally toto together altogether/together" —From the soundtrack.

Credits: images, Joel Singer; poem, James Broughton.

Awards: Sinking Creek Film Celebration, 1977; Kenyon Film Festival, 1977; Independent Filmmakers Exposition, 1977; London Film Festival, 1979.

1976, 16mm, b&w/so, 3m, \$10

Windowmobile

"The film is shot both through and at a window, superimposing and conjoining, thereby elaborating events on both sides of the glass. Broughton's accompanying poem sings the same song as the images, sounding from an Eden of the golden passing of days:

"They were seeing the light every day then.../They were looking and they were seeing/They were living there in the light at that time." —Robert Lipman, On the Films of Joel Singer

Credits: images, Joel Singer; sounds, James Broughton

Awards: Bellevue Film Festival, 2nd Prize, 1977; Ann Arbor Film Festival, 2nd Prize, 1978; Independent Filmmakers Exposition, 1978.

1977, 16mm, color/so, 8m, \$16

Song of the Godbody

"The film consists predominantly of extreme close-ups of parts of Broughton's body. The camera slowly becomes the tool revealing the erotic beauty of the body and the sensual pleasure in loving oneself. The ecstasy and power of sexual gratification are celebrated by the camera, as it maintains an erotic role, probing, revealing and visually caressing. Broughton's song is a praise of his body as divine androgyne, and an acceptance of this higher godly sexual power." -Richard Bartone, Millennium Film Journal

1977, 16mm, color/so, 11m, \$25

The Gardener of Eden

Filmed on the paradise island of Sri Lanka, this intense poetic work celebrates the eternal dance of nature's sexuality, and sings of the lost Eden we all search for but do not expect to find.

In the midst of his fertile garden, while he awaits Adam's return, God tries to keep his eye on all the flowering exuberance he has seeded. The film is written and narrated by James Broughton, and photographed by Joel Singer. The music is performed on twin conch shells, and the central actor is in real life the most famous horticulturalist in Ceylon.

"...the meshing of ancient philosophy and modern technology in a song of the mysteries of protoplasm!" —Lenore Rinder

"An ecstatic masterpiece!" — Stan Brakhage

Awards: Ann Arbor Film Festival, 1981; San Francisco Film Festival, 1981; Baltimore Film Festival, 1981.

1981, 16mm, color/so, 8.5m, \$20

Shaman Psalm

"Taste the divine/on the lips of lovers/Savor the divine/on the thighs of friends/Cherish the divinity/that explodes your orgasm/Love one another/and fly."

The love shaman calls for a sexual revolution of the body politic urging mankind into a new love age.

Credits: image, Joel Singer; poem, James Broughton

1981, 16mm, b&w/so, 7m, \$15

Devotions

DEVOTIONS is the vision of a world where men have forsaken rivalry and taken up affection, thereby creating a society that relishes a variety of comradely devotions.

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The film takes delight in observing the friendly things men can do together, from the odd to the rapturous, from the playful to the passionate. These events appear in a series of cameo duets performed by men of all ages and appetites.

The tapestry of changing scenes is strung on a narrative thread: the personal romance of the two makers of the film, as they discover their own affections and interweave them with those of their friends. In the end they assert their hope that loving comradeship may yet be the happy norm for the world.

The film was made over a nine month period on locations from Seattle to San Diego, and included the participation of some forty-five couples.

The music, scored for flutes and gamelan, was especially composed by Lou Harrison.

1983, 16mm, color/so, 22m, \$45

Scattered Remains

Images: Joel Singer. Poetry: James Broughton. Music: Lou Harrison.

This is a cinematic performance piece enlivened by its experiments in poetic speech and poetic vision. Joel Singer creates a multi-faceted portrait of poet James Broughton acting out his verses in unlikely situations and surprising camera inventions. In the course of this divertissement the poet probes the puzzlements of mortality, destiny and the magic of language.

"A true wonderpiece and remarkable portrait." —Michael McClure

1988, 16mm, color/so, 14m, \$30

Adele Brown

Emergency

What do U.S. university students, emergency telephones, and "harmless" humor have in common with the brutal 1989 femicide in Montreal? This experimental film documents the filmmaker's experiences as a feminist living through the installation of an emergency telephone near her office and the murders of 14 women engineering students in Montreal.

"EMERGENCY provokes tremendous and important discussion...hours in each class went into discussion of rape, violence, gender oppression issues." —Barbara Hammer

In its search for clarity, EMER-GENCY deconstructs the avant-garde classic SERENE VELOCITY and challenges assumptions about meaning, humor, and the relationship of sound to image, men to women. Churning, frame by frame, the film constructs itself; the viewer completes the puzzle. Highly recommended for university discussions on campus violence/date rape. Excellent teacher's guide and film notes with rental.

1991, 16mm, b&w/color/so, 9m, \$25

Note: There are two reels. The first is to be shown at 18fps; the second at 24fps.



Condensation of Sensations by Carl E. Brown

Carl E. Brown

Condensation of Sensations

Sound by C.C.M.C. Produced by Canada Council for the Arts and the Ontario Arts Council.

CONDENSATION OF SENSA-TIONS is a materialist travelogue that documents the process of perception itself, what Brakhage has called "mind motion." A montage of sixties commercials punctuates the wanderings of its protagonist, a blank-faced boy-wonder who struggles through a garden of unearthly delights before lighting on a water's edge park. CONDENSATION is generously furnished throughout with the broken iconography of Roman

Catholicism—figured literally here in its kinetic montage of itemized constituents, a congregation of the heart.

In CONDENSATION OF SENSATIONS, the filmmaker has applied himself to the surface of the film, soaking its small strips in dye baths to produce a hallucinatory palette. Passed through successive generations of printing, painting, sabattier, reticulation, glueing, and toning, "the film provides an encyclopedia for hand processing techniques." —Mike Holboom

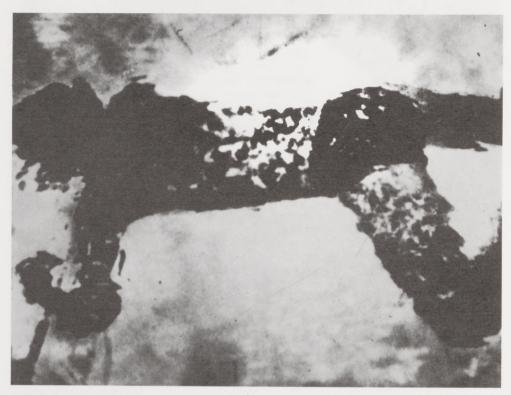
1987, 16mm, color/so, 90m, \$150

Re:Entry

Produced by the Canada Council for the Arts. Sound by Kaiser Neitzsche.

"As a film, RE:ENTRY could hardly be more pure. A story in light and color and movement, it becomes an extended essay on change wrought through time, through chemistry, through experience. It shows memory tattered but obsessive, a recurring drift of thought and allusion. Though much of the imagery is based in nature, the audio is distinctly urban: nervous, speedy, and full of aural debris. RE:ENTRY quantifies and characterizes the materiality and physicality of cinematic experience. Conscious of both its antecedents and its present content, this is a radical work." -Peggy Gale

As I stood at the water's edge, it was night, I was eighteen, I was young. I dove into the pool for a swim and then it seemed as though I was thirty before I reached the other side. In the water, I was suddenly in a different world. The barriers were gone and the darkness was no longer an enclosed,



Re:Entry by Carl E. Brown

stifling dark, but an enormous night in which darkness was not the absence of light but the presence of things unseen of a whole world of being, not known or realized before. I got out and looked at the ripples in the water extending away from me until they shaded into a horizon like etched glass. I saw it only with my eyes, without recognition... I was looking into this time past, with its immensity of vision straining my eyes to distinguish some form, listening for an intelligible sound, but as I stared, all that looked back was a reflection that made the surrounding darkness seem transparent like a sky. I reentered to find out why.

1990, 16mm, color/so, 90m, \$150

Cloister

Sound: Michael Snow. Produced by the Ontario Arts Council.

As the wheel turns the religion of the body moves to and through the physical into the psychological. We see the feared; all is moved. There is a hint of seclusion, an idea from the past reworked and still dangerous. The participants, unsure, choose for convenience a convent and yet are still revealed. Through a window there appears a tree, and then a forest. Too many options. The monastic life, safe and sure. We cluster for the cloister.

1991, 16mm, color/so, 31m, \$65

Rudy Burckhardt

Up and Down the Waterfront

Crates and boxes unloading in the morning, lonely men sitting on half-broken docks in the afternoon, sailor bars at night with one poor bum actually getting the heave-ho, a mighty waterhose washing it all away, overlooked by the skyline.

1946, 16mm, b&w/so, 8m, \$35

Lurk

Starring Edwin Denby, Red and Mimi Grooms.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but pokerfaced. The humor is tenderly black. Burckhardt's fusion of documentary-type photography with fairy tale story line is nearer Keystone than avantgarde with its visual honesty and particular virtuosity." — Edwin Denby

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1965, 16mm, b&w/so, 38m, \$45

Money

A silent screen-type comedy starring Edwin Denby as Hemlock Stinge.

"It deals with old Mr. Stinge, the unlovable billionaire, and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The photography is masterful and draws no attention to itself. The text by Joe Brainard, ditto. The documentary sequences show people and buildings on the kind of real life day when you keep finding comedy wherever you look. Special to Burckhardt is the light touch. The jokes-many small touching ones, others outright gags-are left unexploited and unexplained. The characters are all pretty bad, money is the root of all evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative." -Edwin Denby

1968, 16mm, b&w/so, 45m, \$50

Made in Maine

"A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new." —Edwin Denby

"Like a mescaline high." — Frank Lima

1970, 16mm, color/so, 8m, \$20

Inside Dope

Starring William Dunas.

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.

1971, 16mm, b&w/color/so, 35m, \$45

City Pasture

A snow storm—Disney World—self important New York—oxpull in Maine—a special old man—strip tease—an ant in the woods—wild 14th street—a mugging survived—the end.

1975, 16mm, color/b&w/so, 38m, \$50

Sonatina & Fugue

Images of city and landscape moving with a romantic piano sonatina by Ferruccio Busoni (1866-1924), then classic keyboard figures by Johann S. Bach. Images and music, "in" the same time-space, sometimes join and affect each other, then pursue their own independent course again.

1980, 16mm, b&w/so, 23m, \$45

Cerveza Bud

"Taking its title from the favorite elixir of New York Hispanics and its format from collage, this filmic slice of life coalesces into an ethnographic view of a possible future: the city as a constantly bubbling, delirious playground where yesterday's monuments are symbols to be triumphed over, and tomorrow never arrives. Perhaps this is why the ultimate effect is one of wistfulness, due also to the unexpected intrusion of a memento mori in the guise of a nude traversing Maine woods, both visually mocking Central Park's trampled pastorality and offering its frenetic revelers an alternative route." -Trevor Winkfield

1981, 16mm, color/so, 22m, \$40

Around the World in Thirty Years

"From Machu Picchu's sunswept stolidness to the mugging unwashed faces of Neapolitan kids; from Tokyo's Yoyogi Park where teens lip sync and step a la fifties R&B groups to groomed-hair New York streets of 1964; from a busy square in Port-au-Prince, Haiti (with bright pink dresses) to a country fair in Maine, AROUND THE WORLD...looks in on six locales and reports them directly back. The indigenous images echo and counterpoint, presenting a panorama of glorious earthly variety; unadorned realities sweetened by their transiency one to the next, mirroring and magnifying life's own." -Reed Bye

1983, 16mm, color/so, 25m, \$50

Indelible, Inedible

Images to accompany the lines of a poem by John Ashbery.

"Rudy Burckhardt's film is a brilliant extension of my poem, perhaps the film I might have made myself if I were a filmmaker." —John Ashbery

1983, 16mm, color/si, 8m, \$20

All Major Credit Cards

"R.B.'s new film is a magic dream, airy and clear. Everything you see is a fact, firm and distinct at the moment you are seeing it, a fact of daily life or of extraordinary dance, or of amateur acting, and you recognize each fact too, at a glance. Later, as the film continues, the factual seeing is still the same, but somehow it doesn't feel the same, it feels like a good dream you are dreaming, with a sly and witty tease to it, and nearly weightless.

"The film went on to the end being novel, and I thought its smile was becoming more and more mysterious. Filmmakers often try to make a great film by making it feel heavier than the film is by nature. R.B. seems happy if he can make his feel lighter. That does leave him unique, and he succeeds in it too.

"There is no distortion of image or sound. Its magic invention—including the later dream-weight—is new and inscrutable. It is a film that changes when you watch it again, it has many surprises I haven't mentioned. Take it as a wonderfully touching dream and as an amazing marvel of filmmaking. It is his sixty-first."—Edwin Denby

1982, 16mm, color/so, 26m, \$60

In Bed

To a poem by Kenneth Koch with Chopin played by Gena Raps.

"Arranged in staccato verses rapid as machine gun fire, the poem is read on the sound-track while the visual choreography unfurls. The poem riffs on the plausible possibilities and remembered musings that took place in beds the poet has known. While some of these are reenacted, there's room for luxurious pauses while the vi-

suals catch up with the poet's triggered thoughts running banshee away into formerly unexplored regions of hilarious fantasy and sweet memory: a morning coffee vision becomes penetrable as, lugging a typewriter into bed, a poet, surrounded by muses (in silk night gowns) composes a ditty before unreluctantly submitting to mere mortal pleasures; a portrait sitter's fantasy of seeing the artist working topless is spliced in; a scantily dressed damsel sleepwalks her way through a dawning forest into the viewer's daydreams.

"Rudy's lyrical montage opens and reflects the world the way a poem does. He consistently gets to the essential fragments of an experience or a view. His perspective is that of a pedestrian god of sidewalks, a celebrator of details we might have missed. The films are about desire, bewitched noticing and, most of all, love."

—Gregg Masters

1986, 16mm, color/so, 22m, \$60

Zipper

Text by Ron Padgett.

A diary or collage film, ranging from snow in the Catskills, with stop-overs in Boulder, Colorado and San Francisco, to Easter in New York, flowers and cows in Maine, a Caribbean carnival in Brooklyn, country fairs with men splitting wood and women weight-lifting; and a last section with all these combined and more. The film is also about Venus-two of them actually—one a classic Renaissance Venus, the other a Nordic, Gothic one, the Venus of the Broken Trees. The music is a collage too, ranging from Spike Jones to Hector Berlioz' "Nuits d'Ete."

1987, 16mm, color/so, 25m, \$50

CALDARARO

Niccolo Caldararo

The Payment of Teresa Videla

A documentary film about an Argentine army officer who discovers the secret police use of political prisoners for sex exploitation film purposes and protests after the murder of a young girl.

"La soiree terminera dans le sang avec le PAIEMENT DE TERESA VIDELA une seance de torture dans une quelconque dictature d'Amerique du Sud. Douze minutes de sadisme, un documentaire insout enable qui reconstitue des faits reels, une 'bavure' a la dimen sion chilienne. Incroyable, bestial, inhumain, et pourtant, cela se passe la-bas du cote de Buenos Aires ou Santiago..." —La Voix Du Nord

Awards: Museum of Modern Art, San Francisco, S.E.C.A. award, 1978; Palo Alto Film Festival, 1980; Information Film Producers of America Competition, Bronze Award, 1980; American Film Festival, Finalist, 1981; Baltimore International Film Festival, Second Prize, Dramatic Presentations, 1981; Lille Film Festival, Prize of First Work, 1981; Institute of Amateur Cinematographers in London, Golden Eagle Award, 1984. Purchased for broadcast by Suisse Romande, 1981, and part of the film collection at Univer sity of Pennsylvania.

1978, 16mm, b&w/color/so, 11m, \$15

A Meeting With the Enemy

Script, narration, photography, direction by Niccolo Caldararo. Edited by Tom Heinz. Sound recording by Focused Productions. Remixing by Sound Service. Background music by Tom Wells. Songs: "Sin Odio" by Ali Primera and "After Work" by Brain Damage.

Set in the year 1992, the film describes events following a national referendum on nuclear disarmament which is successful but is countered with an attempt by the American military to stage a mock nuclear war in order to retain their power. This is blocked by a popular uprising that is aborted by "other" forces.

1983, 16mm, b&w/so, 22m, \$25

Band From Earth

Starring: Susan Kuchinskas, Joey Powerdrill, Tom Wells, and K. Risa Robbins.

This is a science fiction short for fans of LE JETTE and ROAD WARRIOR. It is a mix of FREAKS and TRIAL OF TERRA. The film takes a ride to earth in 2002 A.D. where political ideologies and religions have united to outlaw sex and sensuality. Offenders are punished in public or exiled to penal colonies in outer space. Rebellions on these colonies lead to limitless sexual experimentation by sex perverts on the outer limits.

Opened for Divine's LUST IN THE DUST at the Berlin International Film Festival, 1984; shown at the Hong Kong International Film Festival, 1985.

1984, 16mm, b&w/color/so, 14m, \$50

A Back Alley Asian-American Love Story

Written and co-directed by Yuri Kageyama.

Starring: Bernadette Cha and Norman Toy.

A woman recollects an affair

she has had with a young Chinese American gangster. An offbeat Asian American "romance," the story explores a transient sexual relationship from a female perspective. The film is a subtle, provocative essay that raises issues of Asian American sexuality and subculture. These issues are more often than not only whispered about and have yet to be addressed in cinema arts. Narration is "read" in the first person by the young Japanese American woman who questions her own motives in this illicit affair and the impetus for such a foray.

Shown: New York and San Francisco Asian American Film Festivals. Awards: Palo Alto Film Festival, 1986; Ann Arbor, 1987, Onion City, 1988.

1985, 16mm, b&w/so, 19m, \$50

Donna Cameron

Newsw

A film made from the January 1, 1979 issue of *Newsweek* magazine and from handmade, organic papers and fibers—cotton, linen, rice, etc. The news is rolled out at you, with increasing speed (God help you if you don't remember what they said); the film itself is like the flipping of pages. The news—nonsense, organic fibers, and all—is thrown out of focus and off the screen.

1978-1980, 16mm, color/si, 9m, \$20

New Moon

Second in a series of paper films made from strips of color Xerography. In these films, the filmmaker is concerned with the film as an object or motion picture "soft sculpture" constructed of 16mm-sized strips. The paper (or emulsion) could be a kind of skin complete with hair and pores, half-tone dots, paper fiber—thru which the world is viewed. proted and have

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Year, color/so, 20m

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1983-1987, 16mm, color/si, 11m, \$35

Unicorn

A film shot in the USA and Europe concerning myth as geographic time. The unicorn is a symbol of transformation, becomes frame-of-vision reference for a small boy and a young man. The magic of this imaginary beast transforms the man, but eluding the child, remains elemental and untamed.

1985, 16mm, color/si, 20m, \$35

Dracula and the Babysitter

A red psychodrama about gambling. This found footage film, originally made by the Mormons as a morality film in the 1950s, has been re-edited to create a surreal world through which the characters pass in a trance-like state. The film exploits the original found object's faded emulsion, which is red; a hellish nightmare emerges.

1986, 16mm, color/so, 14m, \$35

End

A film composed of an unused end of NEW MOON and printed to work visually with a segment of J.S. Bach's Suite in G Minor for Lute.

1985-1986, 16mm, color/so, 5m, \$10

Fauve

Sound: Peter Wetzler.

FAUVE is a paper film made by a unique paper process which I

invented and have employed here as a monochromatic study of rhythm and mood and the physics of light waves leaving a source—one sees the red, or longest waves, first, the blue, or shortest waves, last, and in my film, one's left in the U.V. light world of peripheral vision. The original score by Peter Wetzler adds to the textural, tactile, visual experience of

1991, 16mm, color/so, 10m, \$25

The Super Weapon

A film poem shot in San Francisco, Chicago, Los Angeles, Hunts ville, Alabama and New York City in which missiles, bricks, huts, humanoid-types and people emerge from civilization's whimsical debris. The Apocalypse—now and after. The bomb is in YOU.

1987, 16mm, color/si, 14m, \$30

The Falcon

A red camp film. The desert is for the birds? Surreal, but real. Originally shot in the '60s in Kuwait, this story of falconry has been rephotographed, rerecorded and re-edited to bring the sad zaniness of sport to the screen, in livid color.

1987, 16mm, color/so, 13m, \$35

John Carney

Bal-Anat

This film traces the development of a belly dancing troupe from studio training to a live performance at The Renaissance Pleasure Faire. This film has a good deal of historical information and is a good introduction to tribal dancing.

16mm, color/so, 20m, \$25



Both at Once by Sylvie Carnot

Black Jackets and Choppers

This is a documentary about independent motorcycle riders. The locations include San Francisco and Santa Cruz County. The participants express opinions on many subjects including lifestyle, image and other elements that support the bike rider mystique. Live footage and interviews are intercut with scrapbook stills and graffiti found on tatoos, garage walls and anywhere else there was information. The mood of the film is established by a police radio that monitors the progress of a large group of bikers enroute to a weekend party. The movie, however, takes side trips in order to reveal a more intimate story than the superficial police report.

This is a real sharing experience done in the spirit of a cowboy movie, that enables the audience to visit, party and ride with the motorcycle people. The result is an intimate look into the bike culture that explodes the stereotypical view commonly attributed to Bikers.

16mm, color/so, 25m, \$35

Sylvie Carnot

Both at Once

A series of reflections, fragile and humorous, of a woman caught between two cultures; beset by an endless barrage of questions, she explains herself through anecdotes about various characters, including herself, who have moved from another shore to America.

"Perhaps my favorite of all was Sylvie Carnot's BOTH AT ONCE, a Scheherazade-like weaving of tales about immigration, with vignettes about a 'man who stole trees because he was jealous of their roots' and a 'woman who took Polaroid pictures with her eyes closed, just to see what she had not seen.' Eleven minutes of movie magic."—Steve Warren, San Francisco Bay Guardian

Awards: Athens Film Festival, Ohio; Onion City Film Festival; SECA, SF Museum of Modern Art; Golden Gate Awards, SF International Film Festival; Brooklyn Arts Council; Bucks Independent Film Festival. Also Shown: Film Arts Festival; Women On Screen; Big Muddy Festival; SF Art Institute.

1988, 16mm, color/so, 11m, \$30 Available for sale on videotape. **CAROLFI**



Amy Hertzig in Androgyny in Three Easy Steps by Jerome Carolfi

Jerome Carolfi

Androgyny in Three Easy Steps

A schematic parody of the archetypal "weepie" films of Douglas Sirk. Of characters A, B, C, and D, A knows B, and C knows D, but C and D don't know that A and B know that C and D know each other. A labyrinthian and ludicrous web of deceit ensues from these relationships. As much as this blackly humorous, ironic and hysterical film is based on an outrageous premise, beneath its grossly distorted surface lies just enough resemblance to real human life, living and vanquished hopes and desires, to

touch one's emotions and provoke a chill of recognition of the basis of power and manipulation in our lives.

1982, 16mm, color/so, 30m, \$40 Available for sale on videotape.

A Two-Dollar Room

This film plays off connotations of the depression as both emotional and historical term. It is a jarringly fragmented glimpse of the interior of a depressionera room, but 50 years later, the room had acquired the quality of a depressing pastiche. The effect is only enhanced by the work's origins in video and subsequent transfer to film.

1982, 16mm, color/so, 2.5m, \$5

Light at the End of the Tunnel

Through the metaphor of the emergence from the tunnel, this film reenacts in real time a literal interpretation of the cliche after which it is named. This metaphor is so obvious, though, that it raises questions as to intention; in short, undercutting its own intentions. Yet there is more within the experience of the film which transcends the merely commentary. The viewer is taken through a fascinating transformation from the hushed silence and darkness of the night into the light of day and the startling conclusion of this ritual of movement through seemingly dead space.

1985, 16mm, color/so, 10m, \$10 Available for sale on videotape.

Sanguine Memories

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This film is a short narrative which centers on the state of mind of the male protagonist and his fleeting memories of an ambiguously depicted "she" (two different women actually play this role) as he attempts to escape his own dilemma—himself. The end of some kind of relationship seems imminent, but are the protagonist's memories expressing nostalgia or suppressed rage?

The film also explores the "color" of memory by both textual and materialist references and uses the flashback as a mirroring device to reflect the protagonist's interior thoughts.

1985, 16mm, b&w/color/so, 6.5m, \$10 Available for sale on videotape.

Two Motels (and a few other things)

Full of bluffs and ambiguities, this film assumes a stance not unlike modern architecture. The facade and exteriors impose themselves in epic style, but underneath a thin veneer lies a vast and funky other world. The interest behind making this film was based on a profound intrigue in the "American-ness" of motels and some of the assumptions made about why people go to them.

1986, 16mm, color/so, 8.5m, \$12.50 Available for sale on videotape.

Souvenirs

SOUVENIRS is a celebration of the pathetic. The poignant pathos of the filmmaker's home movies is intermixed with the camp value sentiments of female Country & Western pop vocalists such as Patsy Cline and Connie Francis. The film addresses the sentiments which underlie the concept of the souvenir and chronicles a cyclical process of the realization of the loss of love. This is marked by quotes and statements from and by Romantic and romantically contemplative literature and writers Johann von Goethe, Thomas Mann and Roland Barthes. The outward appearance of the film is of an even-measured cycle-a record album. But within a genre coopted by MTV, Souvenirs presents a radical departure from what is acceptable subject matter, style, and intention.

1986, 16mm, color/so, 28m, \$25

Four for Four

Created entirely from a 10-second piece of film, FOUR FOR FOUR is a formalist work, but it is also imbued with a modernist aesthetic as well. The film works with the film loop, rhythm and theme and variation. Ultimately, the film demonstrates an idea made popular by Gertrude Stein, that there is no such thing as repetition; there is no "game."

1987, 16mm, color/b&w/so, 12m, \$15 Available for sale on videotape.

Lunacy

Influenced by American experimental films of the 1940s and '50s, LUNACY is a psychodrama about a certain craziness which occurs when the moon is full. In one sense, this film could be interpreted as a surreal night in the mind's eye of a dreamer.

In another sense, LUNACY explores the root meaning of the word itself (lunacy as mooncrazy). The energy of the full moon intensifies life and as a result strange behaviors can be observed. This could be due to the ability of the full moon to alter perceptual senses, and the film approaches the irrational in this way. What emerges is a kind of expressionist portrait of the season of Fall making its transition to Winter, with the changing moon as a central element in the changing seasons.

1988, 16mm, color/b&w/so, 12m, \$15 Available for sale on videotape.

Abigail Child

Some Exterior Presence

Cut between sessions on DLT SECTION, structured on the 4-handed nature of film: original footage (outtakes from television documentary I was directing in the spring of 1975 in South Bronx and Brownsville boroughs of New York City) manipulated, then optically printed, then manipulated again. 4 X 4.

"The film is largely red, black, and white. The effect is one of starkness, yet tempered by the richness of the red and its alternating suggestions of violence, church and ritual...the interaction of darks and lights translates tone and form into felt exterior/interior presences. Exteriors are stark, snow covered, angular; interiors are dark, mysterious, rounded. These two extremes are somehow mediated by the figure in a white suit who forever undergoes the ritual of entering a dark doorway with linear slats

of light. He stands or moves somewhere between these two domains: the exterior linear world and the other world which it houses, where exists the presence of softness and the possibility of touch."

—L. Dackman, *Cinemanews*

1977, 16mm, color/si, 8m, \$18

Peripeteia 1

Navigation spiralling sunwards. Exploring the movement of forest and body, seeking the larger pattern of my digressive attendance. Filmed in the Oregon coastal rain forest, fall.

1977, 16mm, color/si, 9m, \$25

Daylight Test Section

Recurring emergence of narrative. The "loaded" image becomes the determinant feature for reading otherwise unemotional footage; a first experiment in what is an ongoing investigation.

1978, 16mm, color/si, 4m, \$15

Peripeteia 2

Extending from PERIPETEIA 1—a navigation by light, contrasting the camera's fixed sight with "in site" movement. A sculpture of glass, mirrors and film vies with the choreography of the cardinal points: dense shelter, rain, red emulsion. Filmed in the Oregon coastal forest, June.

Award: San Francisco Art Institute Film Festival, 1979.

1978, 16mm, color/si, 12m, \$30

Ornamentals

This film was crucial to my understanding of composition, to my desire for an encyclopedic construction (the world "out" there), and reaffirmed my allegiance to rhythm, the rhythm of body nerve mind.

"Juxtapositions of light made this dream consumed image between the penny arcades & mirrors reflecting masturbating naked brain of magnetized nitrous screens crackling is like pulp beside dummy circumstance." —Bruce Andrews, Jimmy and Lucy's House of K

"THE RHYTHM!!!! the rhythm, like jazz, comes out of & returns to the BODY (the animal nature of film!, illustrated by the organic reticulation patterns of the self-processed segments): the 'meanings' of the shots (constantly undermined thru highly intentional overload): ...all films are 'different EVERY viewing' but this one more specifically so: colorfully constructed along lines of color: associative values emerge as if by chance, like memory, fleeting but there, reemerging altered: all films different every viewing but this one more intentionally so: takes several screenings to even know where it begins..." -Henry Hills, Cinemanews

1979, 16mm, color/si, 10m, \$30

Pacific Far East Lines

An urban landscape film constructed from materials gathered over two years looking out at downtown San Francisco. The elements "folded" and mixed, Time redefines Space: the erector and helicopter appear as toys within a schizy motor-oil-ized ballet mechanique.

1979, 16mm, color/si, 12m, \$30



Covert Action by Abigail Child

Is This What You Were Born For?

IS THIS WHAT YOU WERE BORN FOR? is conceived as a way to bracket my ongoing film investigations in the context of the aggressions of the late Twentieth Century: the title is from an etching by Goya, part of the Disasters of War series. The work is in seven detachable parts, each of which can be viewed by itself for its own qualities. The films don't form a single line, or even an expanding line, but rather map a series of concerns in relation to mind, to how one processes material, how it gets investigated, how it gets cut apart, how something else (inevitably) comes up.

1981-1987, 16mm, color/ b&w/so, 56m, \$150

Prefaces (Part 1)

"Like ORNAMENTALS, PREFAC-ES is an abstract work which plays with formalist elements in a wide range of images on color and negative stock. It becomes a kind of 'preconscious' of the two completed films to follow, whose scope and image bank are more narrowly defined. The rapid-fire cross cutting of the images is extended to the construction of the sound track, which is also a dense panoply of fragments. What results is an impressive musique concrete composition, a collage of 'female' sounds interwoven with others: snippets from vocal music, conversations, poetry reading etc. Child plays with memory, not only her own and the world's, but also cinema's: its conventions, polarizations (man/woman) and hierarchization of images." -Robert Hilferty, New York Native

1981, 16mm, color/so, 10m, \$35 Available for sale on videotape.

Mutiny (Part 3)

Featuring Polly Bradfield (violinist), Sally Silvers (dancer), Erica Hunt (poet), and Shelley Hirsch (singer). the past (as attribut, to people and texts),

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"This movie is a new kind of classic, it has invented once and for all the machine-gun sound of explosives and composed sentences with speededup speech and wild singing, laughter, hardly all understandable, with violins screeching like falling bombs and a Hispanic grind dance... There are tender closeups in interviews with women, and marvelous documents of dancers, street performers, all races & styles. These are brave and straighttalking people; this is a feminist film, and it is important. All the sound makes a talky song of many voices." -Anne Robertson, X-Dream

"Plastically a marvel, a discerning powerhouse performance."

—Ken Jacobs

1982-1983, 16mm, color/so, 11m, \$35 Available for sale on videotape.

Covert Action (Part 4)

I wanted to examine the erotic behind the social and remake those gestures into a dance that would front their conditioning, and as well, relay the multiple fictions the footage suggests (the "facts" forever obscured in the fragments left us). The result is a narrative developed by its periphery, a story like rumor: impossible to trace, disturbing, explosive.

"Collaging found footage..., existing and original sound, she undermines the authority of

the past (as attributed to photographs and texts), and the 'inevitability' of the future (as mapped out by social convention)... While Child's film titles allude to detective serials, spy and adventure stories... her films complexly examine everyday actions, perhaps suggesting that this is the terrain for strategies and struggles to keep open the question 'Is This What You Were Born For?' "

—Kathy Geritz, Pacific Film Archive

1984, 16mm, b&w/so, 11m, \$40 Available for sale on videotape.

Perils (Part 5)

With Diane Torr, Sally Silvers, Plauto, Elion Sacker. Sound improvisations by Charles Noyes and Christian Marclay.

An homage to silent films: the clash of ambiguous innocence and unsophisticated villainy. Seduction, revenge, jealousy, combat. The isolation and dramatization of emotions through the isolation (camera) and dramatization (editing) of gesture. I had long conceived of a film composed only of reaction shots in which all causality was erased. What would be left would be the resonant voluptuous suggestions of history and the human face. PERILS is a first translation of these ideas.

1985-1986, 16mm, b&w/so, 5m, \$25 Available for sale on videotape.

Mayhem (Part 6)

With Diane Torr, Ela Troyano, Plauto, Elion Sacker, Rex West. Additional sound by Christian Marclay, Charles Noyes, Zeena Parkins, Shelley Hirsch. Photographed by Child, Jeff Preiss (second camera).

Characters from PERILS reappear, this time in a film noir setting, soap opera thrillers and Mexican comic books generating the action. Perversely and equally inspired by de Sade's Justine and Vertov's sentences about the satiric detective advertisement, MAYHEM is my attempt to create a film in which Sound is the Character and to do so focusing on sexuality and the erotic. Not so much to undo the entrapment (we fear what we desire; we desire what we fear), but to frame fate, show up the rotation, upset the common, and incline our contradictions toward satisfaction, albeit conscious.

1987, 16mm, b&w/so, 20m, \$60 Available for sale on videotape.

Both (Part 2)

"Child's camera creates a small masterpiece...a richly textured film that is simultaneously revealing and mysterious as a study of the nude in light and movement." —Cecilia Dougherty, 1989 Frameline Film Festival, San Francisco

1988, 16mm, b&w/si, 3m, \$20

Mercy (Part 7)

MERCY, the last in the series, is encyclopedic ephemera, explor ing public visions of technological and romantic invention, dissecting the game mass media plays with our private perceptions.

1989, 16mm, color/so, 10m, \$40

Shirley Clarke

Bridges Go Round

Music by Teo Macero.

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of manmade spans with the movement of a lightning clap and with the same terrible beauty." —Howard Thompson, N.Y.
Times

"A new creative development...truly excellent."—Mr. Hugh Gray, Dept. of Film, UCLA

1958, 16mm, color/so, 3.5m, \$10

Karl Cohen

The Bedroom

THE BEDROOM, shot while on LSD and listening to the Grateful Dead, is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic changes in the lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The sound track, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

Shown: Refocus, University of Iowa, Honorable Mention, 1970; Baltimore Film Festival, 1971. Tour of Germany in "The American Psychedelic Poster and Film," 1987.

1967-1970, 16mm, color/so, 2m, \$7.50

Blow Glass

The film concentrates on C. Fritz Dreisbach, a former glass blowing instructor at the Toledo Museum of Art, and his individual manner of work. Filmed in the garage where Harvy Littleton and Nick Labino built their first glass

furnace and started the American Renaissance of the glass blower as individual artist (instead of company designed and produced products). Film ends with the final emptying of the furnaces when the facility was moved to its new building in 1970.

Shown: Independent Film-Makers Festival, Foothill College, 1970; Refocus, University of Iowa, Honorable Mention, 1972; KEMO-TV, San Francisco. Also shown publicly at the Toledo Museum of Art, Fort Wayne Art Museum, U. of California, Davis. Purchased by the Toledo Public Library and the Corning Museum of Glass.

1969-1970, 16mm, color/so, 8.5m, \$10

Hungry Eye

A touching story that answers the question "what the fuck is all that crap over the good stuff?" or is sex sexier when you can't quite see it? (A handpainted collage utilizing footage from "blue" movies—rated XXX but apt to confuse hardcore fans.) Guest stars Alisha Love and Eric "Big Daddy" Nord.

Shown: 1st Annual N.Y. Erotic Film Festival, 1971; University of Santa Clara Erotic Film Festival, 1972.

1971, 16mm, color/si, 6m, \$7.50

Tompkins Park

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concert/dances held at Tompkins Park in New York's East Village in August, 1967. The film then takes off into the world of fantasy, suggesting

where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the view to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971.

Shown: Kenyon Film Festival, 1972; KEMO-TV, San Francisco. Tour of Germany in "The American Psychedelic Poster and Film," 1987; shown in several U.S. tributes to the "Summer of Love."

1971, 16mm, color/so, 8m, \$10

Love Letters

It started out ambitiously to be everything you always wanted to see illustrated about sex but were afraid to ask, but I couldn't keep it up from A to Z. This abecedarian spoof was well received at its first showing in the University of Santa Clara's Erotic Film Festival where it proved a light-hearted change of pace. Stars Alisha Love and Eric "Big Daddy" Nord. Original soundtrack by Allan Bell, John Yager and John Goodwin.

Exhibits: Baltimore Film Festival (1972 cash award). Highlights of the 1972 Ann Arbor Film Festival-Underground Midnight Movies commercial tour of 13 theaters. Second Annual N.Y. Erotic Film Festival, 1972. Distributed in Canada by Derma Communications, Montreal, cut version. Complete version available from Canyon has been banned in Canada.

1971-1972, 16mm, color/so, 5.5, \$10

Face Poem

A contemporary dance of life expressed through a wide range of faces (hundreds of them). Music by George Koehler and Connie Keeler.

Shown: Independent Film-Makers Competition, Central Michigan U., 1973; Yale Film Festival, 1972; KEMO-TV, San Francisco.

1972, 16mm, color/so, 3m, \$7.50

Ralph's Busy Day

As a toy who comes to life, Ralph trips through San Francisco in search of a free lunch. He encounters tourists, street artists, cable cars and various objects animate and inanimate. Rated G, suitable for children. A modern silent comedy with piano sound track by Dr. Real.

Shown: Baltimore Film Festival, 1973; KEMO-TV, San Francisco. Premiered at the Avenue Theater, San Francisco, accompanied by Bob Vaughn on the mighty Wurlitzer.

1973, 16mm, b&w/sound, 14m, \$10

The Streetwalker & the Gentleman

The encounter is graphically portrayed from beginning to end, but somehow it's not the same with one fully clothed mime playing both parts. A delightful audience pleaser with San Francisco street mime Ralph DuPont. Original piano accompaniment by Jeff Ross.

"Satiric laugh-getter aimed at college and adult audiences." —Kit Parker Films.

"A mime plays the parts of both a hooker and her trick. Fast and offbeat." —Berkeley Rath

Awards: Winners and Highlights of the 1st San Francisco Erotic Film Festival-Underground Midnight Movies commercial tour of 15 theaters (tour repeated two more times due to popular demand). Mitchell Brothers Theaters (Bay Area group) with world premiere run of SIP THE WINE.

1975, 16mm, color/so, 5.5m, \$10

Adios America

A study of retired Americans living in Oaxaca, Mexico (my parents and their circle of friends). It studies their joys, fears, paranoias, and daily life in a series of fast-paced segments. Among the ironic aspects of the film are a gardener who turns out to be the former mayor of his village; close friendships that are formed among people who admittedly would have nothing in common in the U.S.; expressions of isolation and alienation mingle with determined enthusiasm for life in Mexico. Healthcare, socialization, shopping, domestic help and other issues are also discussed.

Segments shown on S.F.'s KRON-TV several times in 1977 on "Alma de Bronce," plus showings at small theatres in S.F. and Oaxaca.

1977, 16mm, color/so, 23m, \$17.50 Available for sale on videotape.

Sidereal Passage

Journey into the beyond in this simple reel of the music and effects used in FLIGHT TO THE FUTURE, a live show performed with George Mundy on his 21-string electric guitar in '77 and '78. The journey takes you through a black hole in space, into a fiery world, through a cosmic void, into stellar seas, and finally to a crystal city.

Shown: Oakland Museum; San Francisco Museum of Art; Larkin Theatre; Mills College; Noe Valley Cinema; The Exploratorium and at other locations in the Bay Area. Segments used in "A Night at the Fillmore" (Bill Graham/HBO TV Special, 1986), "Bob Dylan, His Words and Music," (1987 theatrical production), and "Reincarnation: The Phoenix Fire Mystery" (Canadian Film Board/Kay Films feature, 1987). The film has been rented several times for use as light show material for the Grateful Dead, Jefferson Starship, Country Joe and other rock groups.

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1977, 16mm, color/so, 6m, \$10 Available for sale on videotape.

Speak Up, Uncle Sam Is Hard of Hearing

Motivate your audience to become more active in the anti-nuke movement with these short messages. The 3 messages tell people what they can do to help end the arms race. The images include demonstration footage from the Livermore Blockade, Peace Walk, Rock Against Reagan, Jobs, Peace & Freedom, and other events plus unusual license tags, bumper stickers, a store with a banner asking people to write their elected representatives, etc. These are the kinds of Public Service Announcements we can hope TV will have the guts to run someday, ones that encourage everyone to actually work towards ending the arms race.

Music includes "Old Man Atom" sung by Sons of the Pioneers about 1947, and a short excerpt of John Lennon's "Give Peace a Chance." Photography, script, editing, special effects (Newsbreak has UFOs coming to tell us to end nuclear madness), etc. by Karl Cohen.

Film is in 3 parts: "Speak Up," 3 min.; "Newsbreak," 30 sec.; and "Get Involved," 1 min.

1984, 16mm, color/so, 5m, \$10 Available for sale on videotape.

Roy Colmer

Metamorphosis

The quantizer used in the making of this film is a sophisticated piece of equipment which evaluates gray values in blackand-white videotape and transforms these values into color... METAMORPHOSIS, using the quantizer creatively, presents some of the most unusual and intense colors ever found in film, seen through the eyes of a painter. Two nude female figures weave together on a bed in dance-like motion. The shadings and forms of their bodies are progressively broken down into distinct color fields.

1974, 16mm, color/so, 15m, \$35

278

"Colorized video tape transferred to film of cars on Route 278 in Brooklyn. The screen an electronic canvas where color is unified with the elegance of speeding machines.

"278 transforms into pulsating luminescent imagery, to my mind surreal film paintings. 278 having the pastel shadings and mystery of an Odilon Redon." –Karen Cooper

Awards: Ann Arbor Film Festival, Award and Tour, 1976; 22nd International Festival of Short Films, Oberhausen; Refocus, University of Iowa; Award at Canyon Cinematheque's showing of Ann Arbor tour; Athens Film Festival; Film Forum, Computer and Video Films; Bilbao Film Festival, Spain.

1976, 16mm, color/so, 11.5m, \$35

Bruce Conner

Special Packages (See below for complete descriptions of films):

1. MONGOLOID and AMERICA IS WAITING

16mm, b&w/so, 7.5m, \$30

2. TAKE THE 5:10 TO DREAMLAND and VALSE TRISTE

16mm, sepia/so, 10.5m, \$30

3. Four Films by Bruce Conner: TEN SECOND FILM, VIVIAN, THE WHITE ROSE, LOOKING FOR MUSHROOMS

16mm, b&w/color/so, 13m, \$30

4. Portrait of Four Women: BREAKAWAY, VIVIAN, THE WHITE ROSE, MARILYN TIMES FIVE

16mm, color/so, 28m, \$60

5. Six Films by Bruce Conner: COSMIC RAY, PERMIAN STRATA, MONGOLOID, A MOVIE, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE

16mm, b&w/sepia/so, 35m, \$75

6. Eight Films by Bruce Conner: TEN SECOND FILM, PERMIAN STRATA, MONGOLOID, AMERICA IS WAITING, A MOVIE, REPORT, TAKE THE 5:10 TO DREAMLAND, VALSE TRISTE

16mm, b&w/sepia/so, 46m, \$90

America Is Waiting

Music by David Byrne and Brian Eno.

"The lyrics of AMERICA IS WAITING: 'Well now, you can't blame the people—blame the government! Take it in again! Again! Again! America is waiting for a message of some kind or another,' cued Conner for a strongly structured and richly varied piece which examines ideas of loyalty, power, patriotism and paranoia.

"Like most of Bruce Conner's films, repeated viewings yield deeper layers of successive structures. AMERICA IS WAIT-ING is strongly composed of interlocking visual connections, emblematic content and a resonating ambiguity of the human condition within the constructs with which we confound ourselves." —Anthony Reveaux, monograph on Bruce Conner published by Film in the Cities

1982, 16mm, b&w/so, 3.5m; available for rental in group packages only.

Breakaway

Music by Ed Cobb. Dance and vocal by Toni Basil (Antonia Christina Basilotta).

"The camera captures her movements in gestural, expressive light- smears. Intercut rhythmically with strophes of black leader, she gyrates in graceful, stroboscopic accelerations. Conners's editing is consummate as he alternates angles of her figure from different shots into a kinesthetic, flowing continuity.

"Basically a two-and-a-half minute film, this 'module' of image and sound is then reversed. Everything goes 'backwards' to the 'original' beginning. The sound track with Basilotta singing the title song is run in reverse as an aural analogue to the visual abstraction of photography. It resembles a paradigm for those high school physics demonstrations of gravitation where we saw a ball, once thrown straight up into the air, loyally retrace its trajectory to Earth." -Anthony Reveaux

A dance film viewed twice (once forward, once backward) in five minutes. The film was shot at single frame exposures as well as 8, 16, 24 and 36 frames per second.

1966, 16mm, b&w/so, 5m; available for rental in group package only.

Cosmic Ray

"COSMIC RAY seems like a reckless collage of fast moving parts: comic strips, dancing girls, flashing lights. It is the dancing girl-hardly dressed, stripping or nude-which provides the leitmotiv for the film. Again and again she appearssandwiched between soldiers, guns, and even death in the form of a skull positioned between her legs. And if the statement equates sex with destruction, the cataclysm is a brilliant one, like an exploding firecracker, and one which ends the world with a cosmic bang. Of course, the title also refers to musician Ray Charles whose art Conner visually transcribes onto film as a potent reality, tough and penetrating in its ability to affect some pretty basic animal instincts. But if such is the content of the film-that much of our behavior consists of bestiality-the work as a whole stands as insight rather than indictment." -Carl Belz. Film Culture

1961, 16mm, b&w/so, 4m, \$25

Crossroads

Original music by Patrick Gleeson and Terry Riley.

"Conner bases his film on government footage of the first underwater A-bomb test, July 25, 1946, at Bikini Atoll in the Pacific. Recorded at speeds ranging from normal to super slow motion, the same explosion is seen 27 different times—from the air, from boats and land-based cameras; distant and

CONNER

closeup. The opening segment emphasizes the awesome grandeur of the explosion-the destructiveness, as well as the dramatic spectacle and beauty. As the repetition builds, however, the explosion is gradually removed from the realm of historic phenomena, assuming the dimensions of a universal, cosmic force. And in the film's second section this force is brought into a kind of cosmic harmony, part of the lyrically indifferent ebb and flow of life that one sees in a lingering, elegaic view of the ocean." -Thomas Albright, San Francisco Chronicle

1976, 16mm, b&w/so, 36m, \$80

Looking for Mushrooms

Looking for mushrooms in San Francisco and in Mexico and filmed and edited from hundreds of feet of film multiple-exposed and single-framed inside the camera. Finally cut to 100 foot length in 1965 to run perpetually in a never-ending cartridge projector. John Lennon made the music in 1967. Special effects by Isauro Nava, Huatla De Jimenez, Mexico. Best wish.

1961-67, 16mm, color/so, 3m; available for rental in group package only.

Marilyn Times Five

With Arline Hunter.

"A young woman, allegedly Marilyn Monroe, is seen with pitiless scrutiny in the arena of an old girlie film. The reiteration of five cycles rotates the commodity of her moon-pale body as her song repeats five times on the sound track... 'Tm through with love.' The last shot terminates a final reward of stillness as she is seen crumpled on the floor." —Anthony Reveaux

The image, or Anima, of Marilyn Monroe was not owned by Norma Jean any more than it was owned by Arline Hunter. Images can sometimes have more power than the person they represent. Some cultures consider that an image steals the soul or spirit of the person depicted. They will dwindle and die. MX5 is an equation not intended to be completed by the film alone. The viewer completes the equation.

1968-1973, 16mm, b&w/so, 13m, \$30

Mongoloid

A documentary film exploring the manner in which a determined young man overcame a basic mental defect and became a useful member of society. Insightful editing techniques reveal the dreams, ideals and problems that face a large segment of the American male population. Educational. Background music written and performed by the DEVO orchestra.

Mongoloid he was a mongoloid, happier than you and me.

Mongoloid he was a mongoloid, and it determined what he could see.

Mongoloid he was a mongoloid, one chromosome too many.

And he wore a hat, and he had a job

And he brought home the bacon so that no one knew

-(c) 1977 DEVO

1978, 16mm, b&w/so, 4m; available for rental in group packages only.

A Movie

"...a montage of found materials from fact (newsreels) and fiction (old movies). Cliches and horrors make a rapid collage in which destruction and sex follow each other in images of pursuit and falling until finally a diver disappears through a hole in the bottom of the sea-the ultimate exit. The entire thing is prefaced by a girl from a shady movie lazily undressing. By the time A MOVIE is over she has retrospectively become a Circe or Prime Mover." —Brian O'Doherty, N. Y. Times

"Using only found footage, Conner has created one of the most extraordinary films ever made. One begins by laughing at the juxtaposition of cowboys and Indians, elephants and tanks, but soon the metaphor of association becomes serious, as we realize we are witnessing the apocalypse." —Freude

1958, 16mm, b&w/so, 12m, \$30

Permian Strata

Sound effects by Robert Zimmerman.

"Because film is a medium that trades in gradations of light and dark, Conner often interjects clear frames or flash frames—the degeneration of the image into pure cinematic information. The 'hero' of PER-MIAN STRATA, like modern man habituated to visual media, must respond to truth, not as 'the word,' but as LIGHT. A biblical tyrant is confronted with the truth and finds that he can't handle it.

"The style of STRATA marks a departure from Conner's earlier collage forms. Conner chooses the significant footage from the found film and simply sets it off against the music. There's no cutting between the scenes."

—Judd Chesler

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age."

—Leonard Engel, *The Sea*

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1969, 16mm, b&w/so, 4m; available for rental in group packages only.

Report

"Society thrives on violence, destruction, and death no matter how hard we try to hide it with immaculately clean offices, the worship of modern science, or the creation of instant martyrs. From the bullfight arena to the nuclear arena we clamor for the spectacle of destruction. The crucial link in REPORT is that JFK with his great PT 109 was just as much a part of the destruction game as anyone else. Losing is a big part of playing games." -David Mosen, Film Quarterly

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used news-reel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhilharatingly, the tragic absurdity of that day." —Jack Kroll, Newsweek

1963-1967, 16mm, b&w/so, 13m, \$30

Take the 5:10 to Dreamland

Music by Patrick Gleeson.

"...it contains very few images but Bruce Conner collages them in ecstatic orders and they work in miraculous ways. The film has no real subject, at least not one immediately visible. It's just a series of images—a canal, a road, a mysterious white receding shape, a girl with a ball in front of a mirror, a slow motion water splash, some clouds. The film is tinted soft brown.

"...the state produced by a film like 5:10 TO DREAMLAND is very similar to the feeling produced by a poem. The images, their mysterious relationships, the rhythm, and the connections impress themselves upon the unconscious. The film ends, like a poem ends, almost like a puff, like nothing. And you sit there, in silence, letting it all sink deeper, and then you stand up and you know that it was very, very good." —Jonas Mekas, Soho Weekly News

1977, 16mm, sepia/so, 5.5m; available for rental in group packages only.

Ten Second Film

"When Conner was commissioned to design the poster for the 1965 New York Film Festival he constructed TEN SEC-OND FILM, which he intended to act as its television commercial and to precede the film programs in the theater. It was a public 'Leader' in that it was composed, like the poster, of a series of ten strips of film (each 24 frames long) of countdown leader, seen as fundamental heraldry of motion picture exhibition. The leaders of the Festival, however, felt it was too risky to submit the public to this secret image of their heritage." -Anthony Re-

One reason the festival gave for rejecting the film was it "went too fast." It travels the right speed: 24 frames per second. 240. Count 'em.

1965, 16mm, b&w/si, 10 sec.; available for rental in group packages only.

Valse Triste

"VALSE TRISTE is frankly and gracefully autobiographical of Conner's Kansas boyhood. Here, the period of the 1940s of his source materials parallels his own life experiences.

"A line of dark, wet cars files across a flooded road; a man and a boy ceremoniously burn leaves; a businessman at his desk turns to look over his shoulder to the photo of a locomotive on the wall behind him; a medium shot of an engineer in the cab of his locomotive; a shard of rock shears from a quarry wall and plunges into water..." —Anthony Reveaux

Nostalgic recreation of dreamland Kansas 1947 in Toto.
Theme music from I LOVE A MYSTERY radio programs
(Jack, Doc, and Reggie confront the enigmatic lines of railroad trains, sheep, black cars, women exercising in an open field, grandma at the farm...) Meanwhile, 13-year-old boy confronts reality. Sibelius grows old in Finland and becomes a national monument.

1979, 16mm, b&w/so, 5m; available for rental in group packages only.

Vivian

"A film portrait cut to the tune of Conway Twitty's version of 'Mona Lisa.' Filmed in part at a 1964 show of Conner's artwork in San Francisco, the film is also a witty statement about forces that take the life out of art. Vivian Kurz, the subject of the film, is entombed in a glass display case." —Judd Chesler

Award: Sesta Biennale D'Arte Republica Di San Marino, Gold Medal Award. Da Vinci thought he caught her smiling.

1964, 16mm, b&w/so, 3m; available for rental in group packages only.

The White Rose

Jay De Feo started painting THE WHITE ROSE in 1957. When the unfinished painting was removed eight years later it weighed over 2300 pounds.

"The images selected and the order constructed become a formal mystic service. We see the altar, the penitance, the cross, the investiture, the descent, and finally, the mourning. The men in garments from Bekins seem to draw strength from touching the surface. The respect they render the painting appears as worship." —Camille Cook

"...a fine, brief, tongue-in-cheek 'documentary' of a huge painting being removed from an artist's studio, carried onto a Bekin's moving van with a combination of cold efficiency and all the lugubrious solemnity of a state funeral. It has remarkable timing and pace, and an 'artless' style which can only come from a deep sense of what the art is all about." — Tom Albright, *Rolling Stone*

1967, 16mm, b&w/so, 7m; available for rental in group packages only.

Michael Connor

Zit Life

Clay animation about the zitty side of life: ugly nagging women, stupid ruthless men, and a baby you would love to kill. This is ZIT LIFE, a story where no one is the hero and everyone is the loser.

1977, 16mm, b&w/so, 14m, \$20

Dirt

Clay animation about a normal Joe who turns into dirt and finds pain and agony on his way to the gutter.

1978, 16mm, b&w/so, 8m, \$15

In Search Of

Clay animation. Dude loses his head and never quite gets it back together.

Awards: San Francisco Art Institute Film Festival, Second Place, 1977; Academy of Motion Picture Arts and Sciences Student Film Award Competition, regional finalist.

16mm, b&w/so, 4m, \$6

Secto and the Seconaut

Clay animation. The problems of life when one's consciousness is eating a banana, compounded with technical difficulties.

Awards: Ann Arbor Film Festival, Director's Choice for Tour, 1977; San Francisco Poetry Film Festival, First Place, 1977; San Francisco Art Institute Film Festival, Second Place, 1977; Mike Getz midnight movie tour.

16mm, b&w/so, 9m, \$13.50

What

Clay animation. Bar room drama.

Awards: San Francisco Art Institute Film Festival, Second Place, 1977.

16mm, b&w/so, 7m, \$10.50

CONRAD



Apartment 25 by Jerome Cook

Tony Conrad

The Flicker

This is a notorious film; it moves audiences into some space and time in which they may look around and find the movie happening in the room there with them. Much has been written about THE FLICK-ER. It is a library of peculiar visual materials, referenced to the frame-pulse at 24 frames per second. All flickering light is potentially hazardous for photogenic epileptics or photogenic migraine sufferers.

Other distribution: Film-Makers' Cooperative, N.Y.; Japan Co-op; AFA; London Co-Op.

1966, 16mm, b&w/so, 30m, \$60

Film Feedback

Made with a film-feedback team which I directed at Antioch College. Negative image is shot from a small rear-projection screen, the film comes out of the camera continuously (in the dark room) and is immediately processed, dried, and projected on the screen by the team. What are the qualities of film that may be made visible through feedback?

1974, 16mm, b&w/si, 15m, \$35

Jerome Cook

Visible Man

Utilizing processed vignettes, VISIBLE MAN confronts the imbalance between society's technoculture and its consumer product slavery. An atrophic world where morality is absent, and disparity relished. Where what we take for granted as unseen is seen, and what is transparent, opaqued. In VIS-IBLE MAN it's just as insignificant dying within a nuclear holocaust as it would be waiting for a passing train.

1989-90, 16mm, color/so, 5m, \$22

Apartment 25

An experimental work of light and sound that creates a filmic equivalent of emotional sustenance. APARTMENT 25 acknowledges the moments in life when it feels as though you're moving consciously within a dreamscape.

"A poetic film... Once of the most optimistic works I've seen." —Jeanne Finley

1991, 16mm, b&w/so, 6.5m, \$26

Bruce Cooper

New Year's Eve

A celebration of Brotherhood and creative spirit; youthful illusions passing into the night; a prophecy of discord. Only in solitude does one find the resolve to face the morning. Sin of big son; fen ind work

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1989, 16mm, color/so, 6m, \$18

Firepage

An elemental fire vision revealed in Dragon's breath; San Francisco Chinese New Year 1991.

1991, 16mm, color/si, 3m, \$10

Sharon Couzin

Roseblood

Credits: The dance of Carolyn Chave Kaplan. Music from Stockhausen's "Hymnen" and "Mantra," Enesco's "Sonata No. 3 in A Minor."

Images of a woman in dance, in flora, in picture, in eyes, in architecture, in sunshine, in color, in crystal, in space, in confusion, in danger, in disintegration, in her hand, in birth, in the Valley of Sorrow, in the sea, in repetition, in sculpture and in herself.

"Some really extraordinary subliminal combinations are happenings." —Pat O'Neill

Awards: Ann Arbor Film Festival; Ann Arbor 8mm; Atlanta, Athens Film Festival, Georgia; Athens Film Festival, Ohio; Cannes Amateur; Humboldt Film Festival; Refocus/Womanview; Washington National Student Film Festival.

1974, 16mm, color/so, 7.5m, \$15

CRYPTIC CORPORATION

Deutschland Spiegel

DEUTSCHLAND SPIEGEL is a film of light, shadow, air, stone, fences, soldiers, roads. And words. Footage from old German newsreels and parallel personal footage is edited and optically printed into counterpoint with images of a young boy. The loss of innocence is the boy's, the burden of understanding is ours. (Warning: contains proofs that things close in upon us without our noticing.) Voice: Marille Hahne. Boy: Nimbus Couzin.

1980, 16mm, color/so, 12m, \$30

A Trojan House

A house of trick cards, the woman as house.

"A marvelous smorgasbord of images." —Edgar Daniels

"Architectural structures become the structures of relationships, establishing the windows of communication (between parents and children, between lovers) while preserving a sense of enclosure, isolation."

—Dave Kehr

Award: Athens, Ohio International Film Festival, First Prize (Experimental), 1978.

1977/1981, 16mm, color/so, 24.5m, \$40

Salve

Girl: Gradiva Couzin.

This film "plays" with language and history in a naive way, weaving, in the words of a child, a disappearing landscape into the fabric of a film of numbers, sounds, and textures.

"There's a paradox at the center of Couzin's work, in that for all of the wariness of form and order her films express, they remain tightly organized, elegant formal studies... SALVE is her most paradoxical film and, I think, her richest. A young girl's discovery of 'the

relationships between the quantities'—of geometry, volume, time, and numbers—is seen as an ineffably tragic development."—Dave Kehr

Awards: Ann Arbor Film Festival; San Francisco Art Institute Film Festival.

1981, 16mm, color/so, 14m, \$30

Bill Creston

Runner

A film consisting primarily of rapid segments shot in and around New York City with original music and sound usually cut in equal length to each image. The principal subject of the film is New York street culture: birds, dogs, transportation, derelicts, pedestrians and seamy life, intercut with a very few fragments of nature, indoor and simple subjects. Each sound has been written as dialogue or collected from the radio or produced on synthesizer to accompany each image and establish attitude: amusement, amazement, contrast, bewilderment, humor, absurdity.

Shown: N.Y. Museum of Modern Art; Anthology Film Archives, "Old and New Masters of Super-8"; Millenium; Brussels International Film Festival; Caracas International Film Festival; Ann Arbor International Film Festival.

1981, S8mm, color/so, 18m, \$40

I Saw Where You Was Last Night

A 14-minute S8mm film which extends the ranges of Creston's earlier works, especially RUN-NER, LEONARD MOLTZ, and OPEN 7 DAYS. In this film, each segment is accompanied by original dialogue and monologue which permit the viewer direct access to the artist's underlying rationale for voy-

eurism. The writing reflects an uncanny ear for street talk and gesture. It is spoken with nuance and inflection by seven artist-actors under Creston's direction.

Shown: N.Y. Museum of Modern Art; Anthology Film Archives, "Old and New Masters of Super-8"; Exit Art International Forum of Super 8; Brussels International Film Festival; Caracas International Film Festival.

1984, S8mm, color/so, 14m, \$40

You Ever Hear of Wyatt Earp?

A ten-minute film consisting of carefully sequenced non-linear scripted one-liners molded and edited into the heightened patterns of this filmmaker's absurdist social observation.

Starring: Barbara Rosenthal, Richard Miller, Lorraine Schanzer, Ken Freeman, Tom Gormley, Sam Creston, Selma Creston, Ola Creston, Sena Clara Creston, and Bill Creston.

Shown: N.Y. Museum of Modern Art; Anthology Film Archives; Brussels International Film Festival; Caracas International Film Festival.

1984, S8mm, color/so, 14m, \$40

Cryptic Corporation

a.k.a. Ralph Records

Third Reich and Roll

Q. What is Ralph Records?

A. They make those awful weird records.

O. Why are they weird?

A. Those stupid Residents started Ralph, they're really sick.

Q. What are the Residents?

A. "The Residents not only exemplify the so-called underground, they are it. Period. There is much more to the Residents than meets the ear." (Heavy Metal)

O. What is a RALPHFILM?

A. I don't like them either, they make me feel weird.

Starring the Residents. Directed by the Residents.

See the first filmed performance by the mysterious Residents, featuring Klansmen in newspaper suits and pixilated spaceship-shopping carts, with a medley of the Residents' inimitably demented renditions of "Land of a Thousand Dances" and "Wipeout."

"...far beyond far out..." — Oakland Tribune

1977, 16mm, color/so, 5m, \$10

Hello Skinny

Starring the Residents and Brigit Terris. Directed by Graeme Whifler.

The Residents perform the title song while anthropomorphic Skinny explores the nightscape of some future or parallel world of deserted industrial zones in collages of black and white photos and color live action shots.

"...a film that I want to see 10 or 20 times and you will too if you love the Residents." — Damage magazine

1980, 16mm, color/so, 5m, \$10

Man in the Dark Sedan

Starring Snakefinger. Directed by Graeme Whifler.

Rolling down a deserted road in a battered old sedan pulled by minions, Snakefinger performs "Man in the Dark Sedan." Lush rural landscapes

CRYPTIC CORPORATION

combine with startling nature photography.

"The highlight was the film MAN IN THE DARK SEDAN, best described as a mix of Bosch and Castro fed through Fellini." —Sounds magazine

1980, 16mm, color/so, 5m, \$10

One Minute Movies

Starring the Residents. Directed by Graeme Whifler and the Residents.

Something for everybody! Four individual one minute movies canvas the Residential spectrum.

"The Residents specialize in cultural sabotage, sonic rearrangement, cryptic capers. They are (at the same time) very funny and very scary." —London's *Sounds* magazine.

1980, 16mm, color/so, 5m, \$10

Jinx

Starring Tuxedomoon. Directed by Graeme Whifler.

Delivered in operatic style, this film deals with hard day-to-day issues affecting us all, from personal hygiene to fire safety.

"A provocative statement on moral decay (and tooth decay) and general insanity in our society. Tuxedomoon's rather ribald sense of humor nicely leavens the seriousness of the theme. Asks the musical question, 'How is it we live dying to die?' "—Record World

1981, 16mm, color/so, 4m, \$10

Why Are We Here

Starring MX-80 Sound. Directed by Graeme Whifler.

Dream sequence of a garage band working hard, an endless processional through a wet steamy bunker. Poetic soft impressionistic imagery collide with the savage musical pleading, "Why are we here?"

1981, 16mm, color/so, 3m, \$10

The Evening's Young

From Switzerland, an avantgarde work using highly sophisticated visual effects, features Yello, that country's leading New Wave Band. Filmmaker Dieter Meier is also a member of the band. This work is a real visual treat.

16mm, color/so, 3.5m, \$10

Songs For Swinging Larvae

A child's perverse fantasy about escaping from his mother becomes reality and then a nightmare in this brilliantly acted and staged film from the creator of HELLO SKINNY and THE RESIDENTS' ONE MINUTE MOVIES. Entertaining and scary. Music is by the band Renaldo and the Loaf.

16mm, color/so, 6m, \$10

Special Package: Eight films by Cryptic Corporation Includes: THIRD REICH AND ROLL, HELLO SKINNY, ONE MINUTE MOVIES, MAN IN THE DARK SEDAN, WHY ARE WE HERE, JINX, THE EVENING'S YOUNG and SONGS FOR SWINGING LARVAE

16mm, color/so, 34m, \$60

Phil Costa Cummins

Fire

An attempt to capture beauty too volatile, too fleeting and too dangerous; a thing with a life of its own.

16mm, color/si, 2.5m, \$8

Handmade

A shared discovery. In HAND-MADE the camera is directed into the sun as the hand is expanded and contracted in front of the lens in a kind of living shutter. The resulting images fuse flesh and light into a dance of brilliant bursts of light and color, expressing a longing for flight and celebrating the passion of a living summer day.

Awards: 24th Ann Arbor Festival and Tour; Humboldt Film Festival, 1986; San Francisco Art Institute Film Festival, 1987; Athens International Film Festival, 1987.

16mm, color/si, 3.5m, \$10

Moondance

There are small creatures within all of us. We lurk alone in the mossy cool of the day, peering out to the warm light through the hidden foliage to the lush, dark mystery of daydream. At nightfall we emerge and stir about with the spinning of the moon. This scintilation and eclipse, the invocation of night and nature, is for me the rediscovery of magic.

Award: Humboldt Film Festival, 1987. Shown: No-Nothing Cinema, 1986.

16mm, color/si, 3.5m, \$10

Requiem

The resurrection of myth in a simple play of light and shadow. The images of epochs are evoked within these short passages.

16mm, b&w/si, 2m, \$5*

*Note: REQUIEM is included free of charge with rental of the three other films, FIRE, HAND-MADE, and MOONDANCE.

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Rituals

Direction, scenario, editing by Jon Cutaia. Music, Ysef Latef and Eric Satie. Voice-over: "To is a preposition; Come is a verb." —Lenny Bruce.

A four-part comedy/drama about two young people and their Ritualistic Involvement with Drugs, Sex, and Death. The LSD cube they share acts as a catalyst which reveals their anxieties and inadequacies, ultimately ending in death. Hers a physical destruction, his a surrealistic/symbolic nightmare.

Part Two pays homage to the late Lenny Bruce.

RITUALS was voted "one of the all-time best movies of the UCLA film department." —Nat Freedland, Cavalier. Conservative members of the faculty, shocked by the explicit treatment of the frustrated girl freaking out on LSD, ordered the film Banned!

1966-69, 16mm, b&w/so, 12m, \$20

Sexorcist

An X-rated EXORCIST. Release title ANGEL ABOVE, DEVIL BE-LOW. Narrated by a "Talking Vagina."

1975, 16mm, color/so, 4m, \$10

J.D.

Shot in San Francisco, a hard-core version of HEAVEN CAN WAIT. Stars John Leslie.

1977, 16mm, color/so, 3m, \$9

Senator's Daughter

An apolitical John Holmes equipped with a Bionic penis dabbles in covert (pervert?) activities to "rescue" Leslie Bovee. Should have been titled: \$EX MILLION DOLLAR SPY.

1978, 16mm, color/so, 3.5m, \$10

The Big Quiz (The Maltese Dingus?)

Credits: Script: Steve Sideman. Cast: Jon Cutaia, Jean Karp.

Genre spoof, fun with film noir ... Sam Spayed, Hammett, Bogey, Doll Face and McGirk... "Sam, what's a dingus?"

1979, 16mm, b&w/so, 3m, \$10

Special Package: X-RATED REEL. Includes: SEXORCIST, J.D. and SENATOR'S DAUGHTER

1975-1978, 16mm, color/so, 10.5m, \$24



Robert Having His Nipple Pierced by Sandy Daley

Sandy Daley

Robert Having His Nipple Pierced

Cast: Robert Mapplethorpe, Patti Smith, David Croland.

"Indeed the only really sane, human film of the week—is a little half hour offering...called ROBERT HAVING HIS NIPPLE PIERCED (director Sandy Daley), in which a homosexual, suitably soothed by his lover, has a nipple ring inserted while on the soundtrack his girlfriend talks splendidly at random about her bizarre childhood and sexual experiences. A lot of it is riotously funny, and peculiar though the

people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves." — John Russel Taylor, *The London Times*

"[At the Chelsea Hotel] Sandy Daley was full-time happening-organiser-in-residence. Once she coordinated an event in her rooms called [ROBERT HAVING HIS NIPPLE PIERCED]. This consisted of Robert Mapplethorpe having his nipples attended to by a piercing instructor, while Patti Smith recited poetry in the corner and Sandy filmed the entire farrago for posterity. High art indeed." —Jim White, *The Independent*

This is a brand new, fully restored print.

1970, 16mm, color/so, 35m, \$100

Rob Danielson

Lessons

A catalog of pseudo-scientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies.

"The images are Danielson's most studied: strangely more pictorial than they should be. The recurrent device of comparing left and right sides for least noticeable differences of color, sky and sunlight, of color and gray, interlocks reason with form. A film which is capable of recording in monochrome the reflectance of ultra-

violet and infrared (beyond visible) is exposed blindly and exhibited as an objective proof. A strange irony becomes evident with respect to the tangibility of image; the film fosters an identification, a kind of empathy common in theatrical cinema... One must wonder at the implication that reason and fact may be, within our time, expressions of the essentially non-aesthetic." —

1976, 16mm, color/so, 14m, \$20

Light/Form Studies From Anaxagoras' Stone

Anaxagoras is credited as the first person to recognize the moon's luminance as reflected sunlight (c. 430 B.C.). He formulated a theory which defined light as a separate entity

DANIELSON

and the primary agent of vision. L/FSFAS is a series of scene tableaux in which camera variables (primarily exposure and temporality) are employed to dramatize the event of light reflection.

"In his most recent work, L/FSFAS, he cinematically varies the character of light on carefully chosen subject/fields that are otherwise treated each as a constant-framed picture. As the possibilities are compounded, the viewer is coaxed into a contemplation of the fundamental questions and mysteries that lie between what there is to be seen and what questions the viewer brings to the experience by way of his own need. All of this is accomplished by what appear to be the most exquisite, economical means. The film is a philosopher's stone." -Tony Phillips

1975-76, 16mm, color/si, 18m, \$24

Color Quandry

The first photo taken from the surface of Mars, differences in color between Chicago and Bisbee, a dying cat, a house warming, three gray samples, a map of Cape Cod, the second photo of Mars.

1977, 16mm, color/si, 12m, \$20

Horse Science Series

Seven film essays on principal concepts of the physical sciences expressed in subjective, interpretive, essentially non-scientific terms. The titles of the individual sections are: NUMBER, MOUSIKE, STAR ROLLS, (DESCARTES), TALEA LINEA, GALILEO: FALLING BODIES and (NEWTON).

"The world outside: rocks lying, falling, stars and streets sights seen through your window—living things and matter, never inert. The world inside: familiar yet hidden. As we seek

the laws of outside, making scientific explaining into a model of filmmaking, the inside pressures ride piggy-back (horseback?) on the images formed in explanation. Two kinds of mystery here. There are 'decoy' questions, such as 'What does Talea mean? mean here?' leading the merely intelligent to, 'Oh I see, I understand now' or else to, 'Something is obscure. I need more information.' And the 'real' questions: 'What inner/outer pressures are coming into movement, into cinema here?' The film is clear in exposing the real questions to those who know how to look under the rocks. The answers are the movements of the viewer's own inner cinematic experience." -Larry

1977-79, 16mm, color/si, 45m, \$60

Rodger Darbonne

Knock Knock

This is the first (July 1969) of the AUTOBIOIMAGERY film series. I was painfully aware of the images so I upped and made a film about them, to ask the question, "Does learning to carry your own cross do anything about other people's nails hanging you up?" Now later, I see it addressed the agony lying between unrealistic expectation and unrecognized opportunity. This was made at Gosport, a big old house I had filled with empty dreams and watched deteriorate beneath "burdened" feet. This was such a heavy film that I needed to make BUTTERFLY BOY for relief. Martyrdom does nothing for the martyred. The whole series was a Gestalt therapy experience for me and I recommend the process, with deMaupassant's dictum to fledgling writers: Be brutal

about putting yourself in the work.

"...Reminds me some of Bergman." —Gus Spathias 1969, S8mm, color/si, 11.5m, \$25

Butterfly Boy

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to KNOCK KNOCK. I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to stimuli. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate going in some other direction.

"...Uncle Rodger, you're silly!"

—Alicia Darbonne

1969, 16mm, color/si, 8m, \$25

Autobioimagery 2

This reel contains the last two (May 1970) of four films comprising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced myself. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains THE FROG PRINCE, exploring the fantasy of sexual dependence as a response to loneliness, and INCIDENT AT THE MARINE BIOLOGICAL LAB, concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez.

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"...easily the most pretentious 12 minutes of film I have ever seen...only interest arises from the fact RD is responsible for [everything], all of which can most charitably be called embarrassing..." —Lloyd Steele, L.A. Free Press

1970, S8mm or 16mm, color/ si, 12.5m, \$36

America Can Camera

Film has given us insight into America's two primary sources of strength: institutionalized power and disparate individuality—also making us aware of the conflict required to balance their coexistence. This film (April 1970) shows some of the last great Love-In in Los Angeles' Elysian Park (Easter '70).

While good old red-white-andblue merrymaking goes on the ground, surveillance goes by helicopter in the air. Then comes a dramatization of how abuse of power can follow what the empowered ones saw, to caution against the one-eyed notion that straightening everything out-from flag to population-automatically makes it better. This was my first sound film (contrasting and matching picture, sound and audience expectations) which I developed in one of Carl Linder's classes. The title is a collection of sounds I like. So is the music, from Norman Greenbaum and Steppenwolf. A Captain Movies approved film.

1970, S8mm or 16mm, color/ so, 5m, \$15

A Sunday on Your Knees

When John Bryan's unparalleled *Open City* was in flower, he assigned me to write up the second Watts Chalk-In. I regretted not taking my camera. Two years later I did and this (my first A-B roll attempt) is my homage to beautiful dreams like Open City. And to Jim Wood's Studio Watts Workshop where art reclaims its original role as expression to counter a depressive environment. At the annual Chalk-In, the asphalt road between the Studio and a railroad track is transformed into a sea of color as kids and oldsters, black and white, families and loners commune, focusing their creative energies on making chalk drawings on the street itself. The pictures and designs last only part of the day but the doing is eternal. Music from John Lennon (Beatles) and Carole King.

Award: Atlanta International Film Festival, Canon Award Gold Medal, 1974.

1972, S8mm, color/so, 7.5m, \$25

Albino

ALBINO is a cinematic testament to the work of Fritz Perls, combining Gestalt Therapy treatment of psychological projection with actual dynamic film projection. While a therapy patient "works" in the hotseat, the film becomes projection fantasies about an aboriginal rite of passage that results in actual maturation as he reowns projected fragments of his self. Experimental optical and audio effects include live action and stop motion animation to present a "movie" that works on several levels of symbolic reality. This is an experience film, with unsettling light... Featuring Pat McCombes and Stan Lessin with the aid of Tim Leps, Gail Adamson, Loren Adamson, Mary Boyd, Roan Boyd, Marsue Babb, Sheri Babb, Sandra Babb, Tom Darbonne, Steve Howard, Ellen Farry and Bill Crawford. As well as Allen Darbonne, Ginny Darbonne, Jim Asher, Gus Spathias, and Lisa Phelps. I

sold my furniture and completed the film in 1973.

1973, 16mm, color/so, 18m, \$55

Regitel Training at Bullock's

I made this orientation/training/sales promotion film on speculation for American Regitel Corporation, partly for the personal opportunity to make a "different" kind of industrial film (about a very different department store cash register). The Regitel, an electronic point-of-sale cash register, is on-line to a computer for all calculations, credit checking, printing saleschecks and controlling lights that tell the salesperson what to do next. My goals were to show (in selfteaching fashion) how to work the wonder machine, and to develop a comfortable intimacy for warding off any fear of 2001 gadgetry. It was the best I could do then (mid '71) and I acknowledge general influences (for a low budget "straight" film) from watching films by Hindle, Schneemann, Kubrick, and a year of Underground Cinema 12. Special thanks to James E. Gray of Bullock's department store, and to Gail Adamson for production hands.

1971, S8mm or 16mm, color/ so, 15m, \$45

THE Joe Miller Painting a Painting for a Film FILM

In this 1977 film Joe Miller, Artist in Residence at several national parks in southern Utah's desert canyons, talks about his art while depicted at work in his studio. The film itself evokes both the harsh reality of the artist's life, via unequalized natural sound and sand-gouged emulsion, and the splendor of the artist's vision in the transcendence of perception into a new executed image. Creative flow is explored in extreme close-up, normal

perspective, camera movement, brush movement, time progression, color and texture. The film ends with a stopmotion creation of a painting painted for this film. An offbeat beautiful view of the human condition as seen through an artist's eyes.

1977, 16mm, color/so, 8m, \$25

Woebeguf

Written in 1971 but not shot until the autumn of our Bicentennial year, 1976, before THE DEER HUNTER and PLATOON. A 1977 fictional comic narrative adventure of dedicated army Colonel Tom Woebeguf, who is given a 1969 secret presidential mission to lead a platoon of war resisters and girl friends through Vietnam to give peace a chance as a military weapon. Using a "let's pretend" approach to accommodate low-budget production values, this satire comments on duplicity from a seat of power in the pre-Watergate tradition of Michael Verhoeven's 1969 German feature "O.K." Original motion picture music score (dulcimer and guitar) on cassette tape for sale at \$3 each. Cast features Moab, Utah, Community Theatre.

1977, 16mm, color/so, 33m, \$100 Available for sale on videotape.

Sandra Davis

Soma

"Her film works explode in the mind, leaving openings, impressions, deep fissures and inroads to unseen vision. Her editing is relentless in pursuit of indistinct forms which she somehow renders visible to the inner mind." —Larry Jordan

The first offering in a loose trilogy of films, SOMA deals with patterns of loss, a cycle of memory through past-present-future, with a stasis of polarized energies in conflict, and a hint at their resolution through an increased sensitivity. The search for a personal meaning in experience is repeated on the level of the making of the film, whose language and syntax attempt to approximate the process of the mind ready to give form to experience.

1978, 16mm, color/si, 17m, \$25

Maternal Filigree

MATERNAL FILIGREE explores broader patterns of development of the psychic partners in the repeating cycle of sexuality-birth-death. The imagery is more archaic, the memory layer more collective than personal, and the form is more fluid; the interplay is more of dance than of conflict.

"Fighting the conventions of consciousness, Menken, Brakhage and Davis have through the creative act penetrated the so-called conscious mind as well, perhaps, as the so-called subconscious to an area of thought still to be fully explored." —Marilyn Mason

"...MATERNAL FILIGREE is obviously vision rising thru innards...it trembles like poetry, music-its rhythms OF andat- one-with the experience itself. You have stitched a meaningful weave of symbolism throughout but always in the sense 'make it new' (as Pound translates the Chinese), so that symbol rubs and clashes with symbol, so that each is always vibrant, so that no symbol could harden midst the frets and stops of your 'music'-that symbols be felt beyond any setto of understanding...that none of them be ever anything like pomposity/(the known) but rather always sensual." -Stan Brakhage

D FILM

DAVIS



Maternal Filigree by Sandra Davis



A Matter of Clarity by Sandra Davis

Award: San Francisco Art Institute Film Festival, First Prize.

1980, 16mm, color/si, 23m, \$45

Matter of Clarity

The third part of the trilogy, MATTER OF CLARITY, completes this particular cycle of discovery, and brings to resolution these themes, grounded in matter.

"...rich tactile images of the natural world...convey [the film's] Blakean revelation of the sensuality of perception and the perception of sensuality." —Ian Christie

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Award: San Francisco Art Institute Film Festival.

1981-1985, 16mm, color/so, 30m, \$55

An Architecture of Desire

My own films usually begin with a question, and frequently lead into unexpected territory. MATERNAL FILIGREE began as an exploration of life in the female body, and led me astray. The film finally led me back to the original question. I thought MATTER OF CLARITY would be a nice, sensual journey through that attraction- of-opposites energy. However, it quickly ran out of control, and I had to struggle to rein it in. In AN ARCHITECTURE OF DESIRE, the manifestations of desire, and the opportunities for a clarity of observation, presented themselves during the filming in unforseen ways. Like all rhythmic structures, the film is meant to be understood through the body and senses, as well as through the conceptual mind.

"Davis's earlier explorations of the body and sensuality come to fruition in this, her latest film. Through rigorous crosscutting and use of extreme close-ups, manmade and natural manifestations of architecture merge with the physical body into palpable delineations of form and function."—San Francisco Cinematheque program notes

1988, 16mm, color/si, 15m, \$35

Kevin Deal

Condemnation

The corporate control of the state and its ideological hegemony during the late twentieth century continues to produce phenomena like reification, fetishization, and alienation. This period is punctuated by the increase of media monopolies and corporate mind control. Thus the role of the politically and/or environmentally inclined media artist becomes more important as well as threatened.



An Architect of Desire by Sandra Davis



Condemnation by Kevin Deal

DEAL

CONDEMNATION is an attempt to explore personal and social alienation. Almost a personal documentary, the film uses motion graphics and stream-ofconsciousness editing to express the filmmaker's unique vision. Inspired by governmental and corporate injustices, CONDEMNATION comments on current media by using high speed imagery and transition as image. Finally it confronts the viewer demanding action, emphasizing that the decisions which are made today are not always reversible.

Awards: CCAC ACH Award; 1991 San Francisco Art Institute International Film Festival Special Jury Prize.

1989, 16mm, color/so, 6m, \$20

Meditation IV

MEDITATION IV is a journey through inner landscapes and different levels of consciousness. By utilizing 3-D computer animation, video-to-film transfer, and traveling mattes, the film investigates the media artist caught between nature and technology as well as the birth of spirituality during the filmic process.

1989, 16mm, color/so, 5m, \$15

Symphonia de Erosus

SYMPHONIA DE EROSUS is a meditation on nature and our relationships with it. Organized like a visual symphony, it attempts to explore the ecstasy that results in total submersion in the lines of nature and the utter tragedy that occurs with the removal of these lines.

The first movement, Prima Materia, is a study on the relationships between the elements. The second movement, Mercurius Duplex, is an exploration into the double-sided aspects of human nature—at once positive and negative—and the terrible effects our society's re-

jection of nature has had. The third movement, Quadrantura Circuli, is a declaration of a dynamic spiritual life, free of confining dogma and guilt. At the same time, Circuli is a "suggestion" for a positive role for technology—safe in the hands of the artist.

1991, 16mm, color/so, 15m, \$40

Dirk De Bruyn

Walk

The film follows walking feet and progresses to a preoccupation with the dancing shadow of the camera and the filmmaker. Much of the footage was home-processed to obtain golden colors and solarization effects. In part, the film documents "the marking out" of suburban space. This film tries to illuminate that space.

Other distribution: Australian National Museum; Light Cone, Paris, France.

1980, 16mm, color/si, 20m, \$30

Boerdery

Sound by Chris Knowles.

A time-lapse document covering an 8-month period of a Dutch Farmhouse and its landscape, capturing the changing shadows and light.

Shown: Collective for Living Cinema, 1986.

1985, 16mm, color/so, 9m, \$20

Direct-On-Film Series:

Three films exploring handdrawing, scratching and bleaching techniques on film.

Light-Play

In LIGHT-PLAY I tried to take things further (re: WALK) adding other technical things. I'd

cut images out with the scissors. Put two bits of film on top of each other, put strange cuts in them and splice the bottom strip to the top one. They'd fit together perfectly and you'd get these strange 3-D lines aflashing across the screen. Did a lot of splicing four frames of positive images to four frames of negative image...flicker and afterimage effects...something started with RUNNING in '76. Got some reject 35mm leader, with images on it, cut it in half, and put sprocket holes in it using a tape splicer. This technique has great potential because you can turn anything into film. Anything clear and strong, that is.

1984, 16mm, color/so, 7m, \$15

Vision

Sound by Michael Luck.

No photographed images. All handmade. It's all these squares, lines. The main techniques were bleaching and dyeing and sticking letraset-type material to the film strip. Used the pos/neg thing, inserting film strips to sustain shapes, otherwise you're talking about the one film all the time: it begins to look the same. There is a growing need to sustain shapes, patterns, etc. Hence the squares, lines. Breaking away from the rush of shapes. It's more of a problem to get away from in VISION because there are no photographic images. A very ordered film. Very Dutch. Took it all out of 800 ft. of this type of stuff and ended up with 150 ft. of selected squares and circles. The images don't rush, they much more fold over the top of one another. Mondrian inspired.

Shown: Cineprobe, Museum of Modern Art, New York; Collective For Living Cinema.

Other distribution: Film-Makers' Cooperative, N.Y.; Light Cone, Paris, France; Australian National Library.

1985, 16mm, color/so, 4m, \$10

Cha-Hit Frames

Music by Michael Luck.

Final three films in the directon-film series, which is a series of short films exploring hand drawing on film, scratching, bleaching and using letraset to obtain sustainable images. These techniques are integrated with traditional animation techniques. The pos/neg flicker effects add a three-dimensionality to the images. ing of W scene. To released and prov head of

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1986, 16mm, color/so, 21m, \$35

Herbert Jean deGrasse

Killman

The adventures of an insidious fiend, whose chief occupation is going around and killing people. His activities are so perverse, that even he gets scared.

Award: Kenyon Film Festival, 1967.

1966, 16mm, b&w/si, 16m (16fps), \$20

The Cop

"DeGrasse has created a totally personal style of filmmaking. His eyeball is the camera... THE COP is the story of Policeman 89763, who wants out. He wants to stop being a cop. But they won't let him. The action is taking place in the future, or in some parallel world of existence. Frustrated in his attempt to leave the force, the Cop, dressed in a pea coat, makes his way to the rebel leader in the northern province, Waitari Ungawa. Look, who cares about his plot, or rather, anti-plot? Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa is a great scene. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed. Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers. Not only does de-Grasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American Life." -Lenny Lipton, Berkeley Barb

1967, 16mm, color/b&w/so, 40m, \$80

The Lawyer

Credits: Craig Menefee (no relation to Emory), David Bromige, Lynn Menefee, Larry Syndal (as that insidious singing priest who beats up all the sinners), Kerri Tegman (as Titania, Queen of the Amazons), Torben Larsen (as the public prosecutor) and another cast of thousands with screams and yells and breaking glass. Dialogue by David Bromige and Herb deGrasse.

"I call your attention to THE LAWYER, a brilliant study of revolution. DeGrasse is one of the few didactic experunderground filmmakers. He is able to get to the heart of matters. In THE LAWYER he has laid out thesis and counter thesis, discussing society and revolution, and from all he has practically dramatized Fanon, or turned The Wretched of the Earth into an American nightmare." —Lenny Lipton, Berkeley Barb

1968, 16mm, color/b&w/so, 45m, \$100

The Death of Alex Litsky

Credits: Larry Snydal, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley, the diary of the poet Alex Litsky, his life and visions.

"In his film THE DEATH OF ALEX LITSKY, Herb deGrasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by deGrasse's ability to hold a time and place; those who thought ZABRISKIE POINT touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned deGrasse the right to stand among major filmmakers, and then one remembers that he is virtually a oneman film company!" Gene Fowler

1969, 16mm, color/so, 52m, \$120

P.C.T.F.

Credits: A cast of thousands and the roof of the Reno Hotel. The official trailer of the CRU-CIFICTION TRINITY.

"...making trailers an art form."

—Gene Fowler

Free if you rent THE COP, THE LAWYER or CHRIST OF THE ROOFTOPS.

1969, b&w/so, 3m, \$8

Venus

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John and Sally Sheehan, Doug and Kathy Hull, Susan Lawrence, Arthur Pollock, Rimas Tumasonis, Kerri Tegman, Ruth Laing.

The myth of Venus-Aphrodite-Ishtar. There are many myths. The film at times seems not to follow the myth, but the myth is here. An erotic poetic film.

"...represents a significant advance for deGrasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Markopoulos; that is, Myth." —Lenny Lipton, Berkeley Barb

Venus is not like my other films.

1969, 16mm, color/so, 31m, \$80

The War

Credits: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese, and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film." —Gene Fowler

"The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely..." –Max Goldcrab, Good Times

1969, 16mm, color/so, 11m, \$25

The Christ of the Rooftops

Credits: Hope Schaeffer as sweet innocent Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious pimp and another cast of thousands which flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Ruzak.

The tale of Elodea, a young Christian woman with a subconscious fixation on balling Christ, little girls and little pussycats. The reality of the crucifiction. A very funny film.

Shown: First International Erotic Film Festival, San Francisco, 1970; Underground Film Festival, Innsbruck, Austria, December, 1972.

1970, 16mm, b&w/so, 70m, \$160

Satan's Guru

Credits: Lots of people.

A passion Play of the twentieth century. Ego is a false guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets Bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Cinema catalogue. This film is capable of curing cancer of the eyeball. In time of danger it can be used as a tourniquet. Give this a 10 on the Hedonic Index." —Jack McCarthy, Canyon Cinema News

Awards: Monterey Peninsula Film Festival, 1970; Marin County Fair, Certificate of Merit, 1972.

1970, 16mm, color/so, 9m, \$22

DeGRASSE

Testament

A film of a film shot between Dec. 1965 and May 1966. A chronicle of Berkeley at that time. The title of the original film was DEMONS which was later remade as THE DEATH OF ALEX LITSKY.

"The cold drizzly November entered my soul/And no sea called/

I walked the decks of asphalt/ Dreaming to the sounds of roaring Fords/

And marked the time/With the rhythm of my own bowels/

Moving from day to day/In a pointless-vague-nothing/

Expanse of Emptyness." - Frank Puccio

1970, 16mm, color/b&w/so, \$70

Anatomy of a Bombing

Two guys blow up a factory, because they can't stand the smell.

1972, 16mm, color/so, 10m, \$25

The Angry God

Cast: Bill Bishop as Nicholas, Bruce Provin as God, Audrey Ferber as Selma, Valentina Heartthrob as Aphrodite, Stafford Buckly as Melvin Schlep, Doub Smith as Hermann, Emory Menefee as Professor Bizarrov, Charles Codd as Inspector Smong and lots of others.

God is coming and he's more ferocious than ever. Further, if you say anything to offend him, or even just don't believe in him, he'll bite off your head. Yes, he's gonna strike you with lightning if he hears you say even "Goddamn."

Nicholas and Hermann Schultz, two brothers, build a bomb to destroy the A.J. Finster Boiler Works, a very smelly Richmond Factory. Nicholas goes home and is abducted by THE BROTHERHOOD OF ABSOLUTE TRUTH, a group of religious fanatics to whom Nicholas once belonged. They throw him into the cellar, where he meets God, the great sky demon who forces us to worship him under pain of eternal torment. And then the fun begins. After that no one can say "Goddamn" or anything without God appearing and striking them down with lightning.

Screened: Prix L'Age D'Or, Brussels, Belgium, 1973.

1973, 16mm, color/so, 67m, \$150

Trailer for The Angry God

(Free if you rent THE ANGRY GOD.)

1973, 16mm, color/so, 1.5m, \$6

The Organic Vampire

Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood.

Awards: Third Prize, Stanislaus State Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973.

1973, 16mm, color/so, 7m, \$20

Two Films I Never Made

Minimal cinema at its funniest.

Awards: Ann Arbor Film Festival, 1974; Marin County Fair, Certificate of Merit, 1973; Kenyon Film Festival, 1975.

1973, 16mm, b&w/so, 4m, \$10

Doctor Petronius, Seducer of Women

Credits: Herbert Jean deGrasse as Doctor Petronius, Ginny Claire Stephens as his patient Maiden Aunt Clarice, Dallas DeGroot as Purity, Dave Arie as Lance Handsome, Chuck Roeber as Simon Sod, Sara Hardtbern as Witch Ursula and an insidious cast of the weirdest mugs you ever saw.

A vile, evil, vulgar, insidious tale set in 1895.

In 1895, Nicholas Petronius, a physician, came up with what he believed to be a marvelous cure-all for every disease known to man. It was an over-indulgence in sexual pleasure. Due to the nature of this cure, he was unable to divulge it to anyone, but he was bound by his oath as a physician to practice it.

DOCTOR PETRONIOUS is a prototype of an old melodrama, except that the "villain" isn't the villain, the "hero" isn't the hero and the "heroine" isn't the heroine.

DOCTOR PETRONIOUS is absolutely filthy. But flowers grow out of dirt. In this "erotic film" the "wrong people" make it with the "wrong people."

1974, 16mm, sepia/so, 55m, \$120

Film Watchers

A candid lecture to the audience by Herbert Jean deGrasse.

Awards: Stanislaus State Film Festival, 1974; Ann Arbor Film Festival, 1977.

1974, 16mm, color/so, 5m, \$12

Salivation of Professor Bizarrov

Credits: Jan Pusina as the insidious Professor Bizarrov, Herbert Jean deGrasse as that which he has called up from the abyss, Kathy Ketman as Anemia, Tony Hill as Guru Brahmacharya, Mellie Hill as Lola Lola that sexy siren of the insidious Professor's dreams, with another cast of thousands including the masses of India. (You wanted me to make a

film with the masses of India. Well here they are.)

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Professor Bizarrov, the insidious Psychotechnological Manipulator (fancy word for a professional mindfucker) sets out to conquer the world. He tries to bribe Guru Brahmacharya and instead is psychotechnologically manipulated into becoming the guru's disciple. He finds a lost book of forbidden manuscripts and tries to call up the devil. Instead he gets someone else. While all this is going on he continually dreams of a sexy siren named Lola Lola who lures him until he drools and throws pies in his face. That which he has called up from the abyss pursues him with the idea of saving him whether he likes it or not. The conclusion is totally ridiculous.

1978, 16mm, color/so, 70m, \$200

Filming Bizarrov

The cast of a film get caught playing themselves before the clapboard hits.

Award: Ann Arbor Film Festival, 1980

1980, 16mm, color/so, 3m, \$10

The Demise of Doctor Petronius

Credits: Herbert Jean deGrasse as Doctor Petronius, Priscilla Aykward as Daisy, Ann Enos and Petulia, Rev. Dann Shileds (from THE ORGANIC VAMPIRE) as Phineas La Snake and lots of others.

This film is actually a part of THE SALIVATION OF PROFESSOR BIZARROV. Doctor Petronius was a physician who in 1895 discovered that sex cured every disease known to man. In this film the good Doctor does a lot of curing until he gets offed by a furious clergyman. Rated R. Lots of fun.

1980, 16mm, b&w/so, 17m, \$40

Images of Afghanistan

I made this film since current politics prohibits travel to the places shown. Footage was shot in May 1971. Herat (western Afghanistan near the Persian border), Kandahar (southern Afghanistan) and finally a fascinating truck stop between Herat and Kandahar.

1984, 16mm, color/si, 5m, \$20

Special Packages (See above for complete descriptions of films):

Chronicles of the Dead: THE DEATH OF ALEX LITSKY and TESTAMENT.

16mm, color/so, 85m, \$160*

The Crucifiction Trinity in Its Entirety: P.C.T.F., THE COP, THE LAWYER and THE CHRIST OF THE ROOFTOPS.

16mm, color/b&w/so, 155m, \$300

The Three Books of Bizarrov: THE ANGRY GOD, DOCTOR PETRONIOUS SEDUCER OF WOMEN and SALIVATION OF PROFESSOR BIZARROV.

16mm, color/so, 192m, \$400**

*Save \$30

**The trailer for THE ANGRY GOD will be included free of charge. Save \$70

Storm De Hirsch

Peyote Queen

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miro moving at full speed to the rhythm of an African beat." —D. Noguez, *La Nouvelle Revue Francaise*

"Among my favorites...beauty and excitement." —Jonas Mekas, *Village Voice*

1965, 16mm, color/so, 8m, \$15

Cayuga Run

Hudson River Diary: Book 1

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie. There is something profoundly sentimental as you make the trip. You may never have been to this part of the world but you are concerned and you care about it after you see the film." —Bob Lermann, Today's Filmmaker

1967, 16mm, color/so, 18m, \$25

The Tatooed Man

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream-like moments, fused together by the tension and the dynamic of motion-picture time." — Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery." —Richard Whitehall, L.A. Free Press

Award: Fourth Independent Filmmakers Competition, St. Lawrence University.

Produced on a grant from the American Film Institute.

1969, 16mm, color/so, 35m, \$50

Eames Demetrios

Any Given World

Credits: Cinematography, Lambert Yam; Music, Darryl Cobb; featuring songs by "If Then Why" and Lisa Baney. Starring Tom Provenzano, Jennifer Wilbur, Jesse Weems, Deborah Asante, Lisa Baney, Peter Herman.

ANY GIVEN WORLD is the story of a man on a submarine four years after the end of the world with nothing to do all day but watch the same videocassette of commercial television over and over. As a result he remembers all his friends as if they were in commercials on late night television. The film includes a 20- minute flashback equating architecture with nuclear war, a real time crossing of the Richmond/San Rafael Bridge, a concert in a post-nuclear parking lot, and a dance on an unfinished freeway. The plot centers on the use of a nuclear power plant to restrict civil liberties in San Francisco just before Armageddon.

Shown: Roxie Theater, San Francisco; Haverford College, Pennsylvania; University of Chicago; Stanford University; St. Peter's College, New Jersey.

1982, 16mm, color/so, 75m, \$115

No Thanksgiving for Red

Credits: Music by Mike Land and Bryan Simmons. Starring Susan Todd, Cynthia McVay, George Melrod, Byron Atwood.

NO THANKSGIVING FOR RED is the story of a woman wandering the streets. She cannot remember what her mother's face looked like even though she was the one who discovered her mother's body at the base of the stairs at the age of fourteen. A dark, brutally comic film told through jagged cutting and imagery: the execution of a teddy bear, the sales clerk reading National Enquirer, the walk in the snow to the tune of Pachelbel's Canon being mutilated with a knife.

Award: Selected as one of the ten best experimental films from the Western U.S. (1982) by Showest. Shown: Los Angeles Filmforum; Roxie Theater Midnight Show, San Francisco; Harvard University.

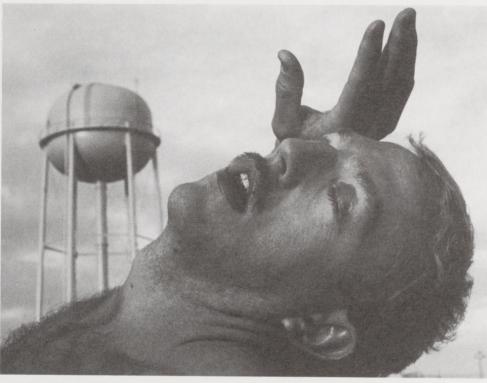
1982, 16mm, b&w/so, 12m, \$30

Charles Derry

Cerebral Accident

A young, Catholic, gay man sits at the hospital bedside of his terminally ill father, waiting for him to die from a stroke which has followed a long illness. In the course of this deathwatch, memories, fantasy, and reality intermingle to create a surreal psychological portrait of the young man. The film moves with the logic of a dream: with images alternately erotic, fantastic, sensuous, and violent.

DERRY



Cerebral Accident by Charles Derry

My film is in the personal, experimental tradition of Curtis Harrington, Maya Deren, and Kenneth Anger; it is very dense, with over 400 shots, sequences of montage, and an especially complex soundtrack mixed down from twelve separate tracks.

"...lays down a barrage of visual and aural imagery that touches on everything from death to dreams to homosexuality...unlikely to slip quickly from one's memory." — Cleveland Plain Dealer

"...very moving and expressive...and certainly sexy." —Tom Waugh

Awards and Screenings: San Francisco Gay and Lesbian Film Festival, 1986; Houston International Film Festival, Bronze Award, 1986; Cleveland International Film Festival, 1986; Chicago Gay and Lesbian Film Festival, 1986; Philafilm; Los Angeles Gay and Lesbian Film Festival, 1987.

1986, 16mm, color/so, 28m, \$40

Keewatin Dewdney

4 Girls

An experiment in "hypermontage" from which the filmmaker learned more than any audience ever could. In this film, some of the possibilities promised by Tony Conrad's FLICKER were explored. Four girls chosen at random from the street were asked to sit in front of the camera. They are alternated with store mannequins, a skeleton, and a doll. The sound track was made using a pen and house-

hold bleach and consists of a series of crashing/roaring noises synchronized with each appearance of a girl. These appearances speed up.

1967, 16mm, b&w/so, 3m, \$4

Malanga

A film which capitalizes on the experience gained from 4 GIRLS. At the fourth Ann Arbor Film Festival I met Gerard Malanga, who had been billed as the world's greatest poet and dancer. I got Gerard to both read some of his poetry City and dance before my camera. The resulting scenes I alternated at first in 24 frame sections. As the film progresses, these sections get smaller and smaller until they are one frame long. The sound for each section is cut to the length and synchronized to its corresponding scene. This film won a prize somewhere.

1967, 16mm, b&w/so, 3m, \$5

The Maltese Cross Movement

This film won first prize in the non-narrative film category, Canadian Artists '68 Competition (Jonas Mekas, Juror). The M.C.M. draws together many threads of my life; a childhood myth, drug trips, mathematics, language, etc. Although not pure hypermontage, it uses a slowed-down version of this technique to explore many themes at once, drawing them together at the end of the film.

Atmos Fear

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There is a lot to be learn from ATMOS FEAR."—Da

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The Leap

Roller

There is a book of collages by the same name which may be obtained by writing me c/o Department of Computer Science, Univ. of Western Ontario, London, Canada. A beautiful film.

1967, 16mm, color/so, 7m, \$10

Scissors

A hand-animated film describing the life cycle of a pair of scissors. Won prizes at the Ann Arbor and Wisconsin Film Festivals. A tour de force of concentration. Over 5000 individually loved frames make up this movie. A litter of scissors hatch from their bath-capsule eggs and all but one become attached to their mother and she goes away. The tiny isolated scissors eats and grows, passes through puberty, enacts the "sand-in-the-face" beach rite, marries, makes love and gets eaten by a scissor- eating monster. But his wife's bath capsules all hatch and life goes on. Family entertainment (except for the lurid sexual encounter of the adult male scissors)

1967, 16mm, b&w/so, 5m, \$5

Tom DeWitt

Atmos Fear

"An extraordinary film, which powerfully evokes the feeling of the city, but more important, a film of fine graphic design." —Lenny Lipton

"Things to watch for include: the way DeWitt thinks inside his camera, the use of single-frame techniques to enhance certain images, the lens-integrity in zoom and focusing effects (he borrowed Vanderbeek's equipment to make this film), and the moderate use of solarization (re-exposed/negative print) and multiple exposure. There is a lot to be learned from ATMOS FEAR." —David Buehler

Awards: Zellerbach Award for Film as Art, 1966; San Francisco International Film Festival; Independent Filmmakers Competition, First Prize, 1971. Broadcast nationally on the Camera Three program, 1971.

1966, 16mm, color/so, 6m, \$15

The Leap

"THE LEAP is impressive for its mixture of pure video space with representational filmic space. Thus an ordinary man seems to interact physically with videographic apparitions, moving in and out of different time space realities, fluctuating between the physical and metaphysical with each stride of his leap toward freedom." — Gene Youngblood

"...a vividly visual abstraction set to electronic music (by Man Meyer) which commits chaos and absurdity to a sense of resolution... a highly deserving prize winner." —Norman K. Dorn

The escape from the confines of the past by a release of inner energy.

Awards: San Francisco International Film Festival, Gund Award for short film, 1969; Foothill College Festival; Third Independent Filmmakers Competition. Broadcast nationally on the Camera Three Program, 1969.

1968, 16mm, color/so, 8m, \$20

Fall

"...subtly but powerfully equates the myth of Icarus with possible nuclear holocaust... DeWitt's achievement lies in conveying this obvious comparison in freshly stirring imagery and with an awesome sense of the glory of Icarus-mankind's rise and the catastrophe of his fall." —Edgar Daniels

"What is most powerfully effective in FALL is the extraordinary sophistication of DeWitt's visual techniques, his graphic eye, and his complex designs. Because each unit of the exposition is so painstakingly conceptualized and nurtured, an audience is afforded a unique kind of purview on the elements as they are reconstituted in the more complex overlays. Thus the early, Magritte-like compositions of eye and sky establish basis for later more complicated efforts... Color changes worked on given images (the bird, the sky) avoid the oversimplifications of hues/cues. Certain effects, as when clouds pass through the falling body which is outlined in flaming orange, can only be described as awesome...a work of immense dedication and exceptional skill." -John Fell

Other distribution: Museum of Modern Art, N.Y.

1971, 16mm, color/so, 16m, \$35

All of the above films available for sale on videotape.

Wheeler Winston Dixon

Un Petit Examen

With the members of the Columbus Boychoir School; Donald Hanson, Director, and Peggy Tompkins, Edith Harper, Kevin Fitzgerald.

A young boy auditions for a position in a choir academy; he is turned down. He returns home with his mother and father where the father is met with the news that his father has just died, and he must leave immediately for the funeral. Upon his arrival at his parents' home, he finds he is too late for the funeral. Later that evening, over coffee, he tries to reconcile himself with his sense of loss in a brief talk with his mother. This narrative framework serves as the jumping-off point for numerous digressions and reminiscences utilizing both "found" and originally photographed imagery.

1975, 16mm, color/so, 40m, \$50

Dana Can Deal

With Saura Bartner, Kenneth Weissman, David Marotta. Soundtrack: courtesy Alan Lomax. From an idea by Jon Voorhees.

Three separate events: the birth of a litter of pups at a British reform school for delinquent minors in 1946; a dentist's convention in Cincinnati circa 1936; and commonplace views of New York City in the 1920s as interpreted by a visitor from Ohio.

1976, 16mm, color/so, 7m, \$15, sale \$250

Madagascar, Or, Caroline Kennedy's Sinful Life in London

With Saura Bartner and David Kofke. Soundtrack: courtesy Alan Lomax. From an idea by Meri Lobel.

In 1973, Caroline Kennedy spent an evening in London dancing at a gala ball with brewery heir Erskine Guinness. The film centers around the next morning, as Caroline attempts to make some frozen orange juice in the kitchen blender, with mixed results. Intercut with this is footage of the migratorial aspects of an unspecified African tribe, who advise the viewer to "dance now, for tomorrow we go."

1976, 16mm, color/so, 2m, \$10, sale \$250

Serial Metaphysics

Soundtrack: The Mix Group.

An examination of the American commercial lifestyle, recut entirely from existing television advertisements.

"Wheeler Dixon is a masterful film editor. His sensitivity to the movement within the frame and of the camera itself allows for a fluidity in his editing that is exuberant and refreshing. He is skillful not only in manipulating the flow of images but the flow of ideas as well. He has assembled his images mostly from television commercials and juxtaposed them in such a way that their very ordinary nature suddenly becomes extraordinary. Through the editing process he reveals secrets of our culture that have always been sitting on our television screens but we have never seen them before. It is as though his film taps into our collective unconscious by exploring the surface realities that permeate our air waves. Magical realms, pubesDIXON



Nazero of Amo 1984-1996, July 20m, \$25

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196, 16mm, co 3m, 350 cent fantasies, dreams of wish fulfillment, all so innocuous and tame on the television set, assume strangely mythic proportions through Wheeler's editing and even the mundane world we accept so readily begins to look somehow dreamlike and unreal. This fusing of dream and waking consciousness creates the magic of SERIAL META-PHYSICS."—Bruce Rubin, Associate Curator of Film, Whitney Museum of American Art

1984-1986, 16mm, color/so, 20m, \$25

The Diaries

Memories and events from 1966 to 1984, as one event leads to another which leads to another. The film is in three parts; the middle section of the film uses two simultaneously projected images.

"Dixon's experimentation with images and sound distorts, studies, and categorizes the emotional levels of the film's interior narrative. Archival footage of special significance to the author is interwoven with personal images shot by the filmmaker, creating a sense of ceremony and ritual in everyday events." —Gwendolyn Foster

Note: This film requires two projectors. Simple instructions are included in the film can.

1986, 16mm, color/b&w/so, 30m, \$50

Bits and Pieces

One summer night in 1969; the television speaks.

16mm, b&w/so, 2m, \$10

Damage

Barn dreams; the irrevocable instant.

16mm, b&w/so, 6m, \$10

Four Films by Wheeler Dixon

London Clouds

With Edward Williams. Sound-track: Henri Pousseur.

No matter where you arrive in legend, you find yourself at the point of initial departure.

1986, 16mm, color/so, 4m

Note: LONDON CLOUDS may be rented separately for \$10.

Tightrope

With Jon Voorhees, Berenice Klein, David Kofke. Sound-track: Ravel/The Mix Group.

"An unusually balanced film, a very simple film (but then, one which knows itself), an evolution of feeling poised (occasionally) on a single pinpoint of light, its two 'halves' like two thought processes which counter each other without ever encountering. Light is the subject matter, beginning in sun and ending at fireplace: But this continuity is not permitted to disturb the singular emotion of the film. I am especially intrigued by the stopsand-starts within zoom and pan movements-these metaphorizing eye-movement more exactly than the usual smoothness...thus keeping the work most carefully personal." -Stan Brakhage

1986, 16mm, color/so, 4m

The Warm Midwestern Bedroom Does Not Matter

Brief thoughts on moving to the Midwest.

1987, 16mm, color/so, 2m

Distance

With Richard Lea, Jane Back-Patton, and David Hale. Shot in London, England.

Memories of a long-ago summer, as London becomes a monument to the shared ambitions of three "angelheaded hipsters." In three tableaux: morning in a deserted house; afternoon in Trafalgar Square; morning tea and departures.

Soundtrack: Erik Satie. Special effects: William Nemeth/Rainbow Effects. Produced with the assistance of the New Arts Lab, London.

1987, 16mm, b&w/so, 12m

Package: 1986-87, 16mm, color/b&w/so, 22m, \$50

Cielio Drive/Waste Motion/Gaze/A Brief History Of Japan 1939-1945/Cutting Room Newsreel

A reel of silent short films.
CIELIO DRIVE is a record of a wedding; WASTE MOTION recounts a murder on Christopher Street; GAZE is a photodocument of a mural I completed in 1974; A BRIEF HISTORY OF JAPAN 1939-1945 is simply that; and CUTTING ROOM NEWSREEL (photographed by David Kofke) shows pre editing of UN PETIT EXAMEN.

1987, 16mm, color/b&w/si, 20m (16fps), \$20

Five Film Sketches by Wheeler Dixon

Damage

(First Draft Version) with John Ricciardi.

Numen Lumen

Meditations on light and a window fan for Jerry Hiler and Nick Dorsky.

"Warm regards from the West Coast—I only wish I had seen your films much sooner than I did because we are so much closer as filmmakers than I ever could have expected." — Jerome Hiler

Stargrove

An illustrated dream; ABCDEF-GH rolls and track.

Balloon Sequence

From the lost feature, MOUNI-ER'S SYNDROME.

Children of Light

Fourth of July in New York.

Package: 1969-1980, 16mm, b&w/so, 25m, \$40

An Evening with Chris Jangaard; The Decline and Fall of 1960s Britain

Photographers: Jim Krell, John Vasilik; Sound: Jeff Travers; Interviewer: Wheeler Dixon

"A black and white documentary in which the director conducts a late-night outdoor interview with a European mod about his life, his imminent deportation from the United States, and his experiences during 'the decline and fall of 1960s Britain.' This scene is intercut at random intervals with vintage Beatles footage. The film is notable for its minimalist camera movement, reminiscent of the early films of Andy Warhol." —Rosemary Passantino

1976, 16mm, b&w/so, 40m, \$50

Gary Doberman

Full Moon Notebook

"Even though I can't explain why, a film that moves me deeply each time I see it...enchanting!" —Stan Brakhage

DOBERMAN

"Certainty affirmed; certainty denied." —Ellen Robertson

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si, 11m, \$30

Sandwoman's Moon

"I think Gary Doberman is an artist of film, and I can only name under twenty in the nation; yes, there are very few people I recognize as artists really dedicated to making works of lasting value in film and Gary is one of them... And a very great one actually."

—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/si, 6.5m, \$20

Trilog: Fisheries, The Rhyme, The Old

"Yesterday I took another look at the three film prints I own by Gary Doberman, FISHERIES, THE RHYME, and THE MOI-ETIES and satisfied myself that, yes, the last several years his work has been THE most persistent influence on my films..."
—Stan Brakhage, Brakhage Scrapbook

"And most uniquely, it is an art of editing, where the emotional and conceptual flip from image to image... At one point the screen goes nearly black, except for a faint, liquid shimmer of gray, giving an underwater sensation. Then the light increases, and we realize we are viewing the undersides of the fisherman's nets as they shake them out...the movement of the nets being likened to the ocean they will be lowered into... This is a magic all its own, showing that any scene, with its interplay of color, light and shadow can be viewed as a unique visual universe." -Krin Van Tatenhove

Other distribution: Film-Makers' Cooperative, N.Y.

1975-1977, 16mm, color/si, 14m, \$40

Domicile

"Think of a couple of things like they say: 'Limits are what any of us are inside of...'; 'Verse consists of a constant and variant...' Already the world is here, truly, and anyone who has ever had experience of actual confinement—jail, hospital, body, army—common to the human state can't really be patient with any assumption that we need to do it to ourselves...

"In this film there is a simple accessible constant which you will have no difficulty in recognizing. There is an equally apparent variable. So your question—to phrase it poorly—might be, what is it that is being measured here?

"The materials of this film are personal, comfortably so. Nothing in that way distorted or untoward. But the choices of the artist are both crucial and defining, and there is evident attention to what he has called boundaries.

"This ... is a beautiful film, factually, with a lovely shifting counterpoint in the pacing. Like an old slow blues, after some uptempo number—so, read it and think." —Robert Creeley, Was That a Real Poem and Other Essays

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/si, 7.5m, \$25

The Moieties

"...where beads of light searching out 'the beloved' do pulse with the beat of the filmmaker's heart in perfect contrapuntal rhythm with all else in the frame of that sequence." —Stan Brakhage, World Film Festival of Canada

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si, 9m, \$30

The Moth-Eyed Man

"This is a portrait of Brakhage in Brakhage's style. I can't see any justification for making this film." —Ken Jacobs

Jacobs was correct in his description, but he missed the implicit boundary question. A viewer described the film as "seeing yourself seeing through someone else's seeing." This film puts mediation into question; it talks in someone else's tongue while maintaining its own ontology. As a film preoccupied with mediation and boundary distinctions, the film is related to DOMICILE, SILENT WINDOW THINKING, FULL MOON NOTEBOOK, MARKS OF REFERENCE and consequently foreshadows the APORIAS.

"You have shown us the theatrics of discipleship...the disciples like moths circulating around a flame...the sensation that the entire film takes place in a cave illuminated by a central light... If one were a disciple, the spell could never be broken, but the spell is broken in your film because you are not a disciple, rather your subject is discipleship, the theater of discipleship made conscious. It is very clear, it is a made thing, of discipleship, we are not asked to enter the web or to have a religious experience, but to think." -Ed Schwartz

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/si, 9m, \$30

Nimbus

For Jim Healy.

NIMBUS was Robert Creeley's first choice to show in conjunction with a lecture at Rocky Mountain Film Center in 1978. This film owes much to Creeley's poetry and Edward Hopper's paintings, although no conscious consideration structured the working process—Hopper in the sense that Brian O'Doherty writes of the paintings as dis-

playing "an observed, an observer and a witness."

Other distribution: Film-Makers' Cooperative, N.Y.

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1978, 16mm, color/si, 5m, \$15

The Fur of this Animal

"Wanted to drop you a quick note to congratulate you on THE FUR OF THIS ANIMAL. Saw it recently...and was very impressed and interested-made me want to see it a few more times... But your film, even though I see it operating through composition (pictorial plus time-based) did get me on the edge of my seat-the image quality throughout was really rather extraordinary. In addition, the film just seemed somehow more serious, which is I guess a matter of a kind of depth and subtlety. So anyhow, you kind of won me over to where my prejudices just melted away." -Fred Worden

1979, 16mm, color/si, 20m, \$55

Marks of Reference

"As I said, but wish to imprint, MARKS OF REFERENCE is one of your very greatest films to me, Gary—a breakthru for my comprehension of yr working over these 'inner rectangles' for years in your films..."—Stan Brakhage

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/si, 11.5m, \$35

Trivia

TRIVIA was Brakhage's choice out of all my films up to that point to be shown at the School of the Chicago Art Institute on a program with a Werner Herzog film. There was a definite poetic justice to this unplanned coincidental combination of TRIVIA with a Herzog film. TRIVIA could be described as the Old World in the New World, Brue-

gel's Icarus having a "bad day" in the New World, a New World Aesthetic response to Herzog's Old World sentimental Romanticism of the New World.

"There is myth, there are objects, and only for a moment can they meet, inform each other, and then part. If myth must inevitably unravel and if, at a moment in time, meet its diminished successor, that moment is this film." —Ed Schwartz

1980, 16mm, color/si, 15m, \$45

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emer her lefinite p annel oi 1 of 1991 L TRIVI "It hurt my eyes, there was too much T.V. in it." —Stan Brakhage

"Television is vulgar, a vulgarity thrown in the face of, against the fact of, serious art...yet vulgarity is impossible without its opposite; vulgarity implies good manners, propriety, a kind of aesthetic seriousness of measure... The fact of television and the fact of its conquering our environment cannot be used any longer by the well-mannered Modernist as a manifestation of mere vulgarity...if the artist must continually fight to paint or give form to what he sees then Manet's fight to have the cafes as a serious subject for painting is inherited today as the fight for the acknowledgement that television is what the artist sees." -Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

"When you said you were working with televison, I knew you were on to something because television is forbidden territory." —Fred Worden

1981, 16mm, color/si, 11.5m, \$30

Aporia 2

"This is the one that is perfectly balanced...this is the one which is the masterpiece." —Stan Brakhage (Comparing APORIA 1 to APORIA 2) "Modernist thinking, with its emphasis on precise measure, could not anticipate that the immediate environment would be shared by a simulacrum. Television is our locale." —Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

"What am I to do, what shall I do, what should I do, in my situation, how proceed? By aporia pure and simple?" —Samuel Beckett, The Unnamable

1982, 16mm, color/si, 9.5m, \$25

Aporia 3

"After seeing this film, I can now really understand your need to differentiate what you're doing from collage. These films are not collage. It really is an image of an image [system]." —Fred Worden

"The roll bar! The roll bar, yes!...very enthusiastic about this film!"—Kurt Kren

"Images cannot contain experience. Images can only contain the image of experience. The image is not an 'equivalency' of experience, it substitutes itself for experience." —Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

1983, 16mm, color/si, 24.5m, \$75

Aporia 4

"...the line between public and private imagery." —Fred Worden

"This film completely delivers on all your verbal promises about what the Aporias can conceptualize. Your most important film up to this point." —Carl Williams

"In an aesthetic sense, the roll bar—the black bar on film created by the gap between the mechanical motion of the film strip and the electronic scan of the television—is the indexical sign, the physical scar of the unbridgeable gap between two mediums, two ontologies, forced to cohabit the same materiality, and in a larger sense much more, the physical manifestation of an entire conceptual rupture." —Gary Doberman, "The Uses of Vulgarity in the Aporian Context"

1984, 16mm, color/si, 11.5m, \$30

Aporia 5

"A narrative so to speak, a threatening environment, a space which opens up in a 'wall,' revealing, a threat that speaks across mediumistic boundaries." —Ed Schwartz

An aporian myth would intertwine elements so that where one thing began and the other ended would become the subject of the film. An aporian myth would be analogous to recombinate DNA research where a thing is not merely just itself but also another thing simultaneously. Such a myth would fulfill the artist's responsibility to conceptualize context.

The film is based on the myth of Pat Garrett and Billy the Kid.

1985, 16mm, color/si, 10.5m, \$25

Jane Dobson

Shadowgraph

A childlike exploration of the filmmaker's shadow becomes a dialectical interplay between abstraction and the intrusion of physical reality—a meditative composition. Original soundtrack.

16mm, color/so, 7m, \$15

Stained Picture

Reflections, multi-images, fragmentations of a New York street scene filmed in the window of a glass and mirror store. Shards of reality dissolve into deep blue pools, resembling hand-tinted photographs.

1982, 16mm, color/b&w/si, 4m, \$10

Autumnal

A film for my father. Impressionist images of trees, water, apples, an old man walking in New England woods. Filmed in Fujichrome with in-camera superimpositions, then optically printed; the variety of film stocks and generations creates an unusually rich and vibrant palette.

1984, 16mm, color/si, 6.5m, \$15

Nathaniel Dorsky

Ingreen

The first of three films depicting the emergence from adolescence. INGREEN is a reflecting pool of the underwater involvement of a mother-father-son relationship.

"...made of beautiful greens... glimpses of figures of images that are recognizable... the aesthetic experience is created by the flow and play of superimpositions." —Jonas Mekas

"...the film haunts, has tugged at my mind now and again all these years..." —Stan Brakhage

1964, 16mm, color/so, 12m, \$20

A Fall Trip Home

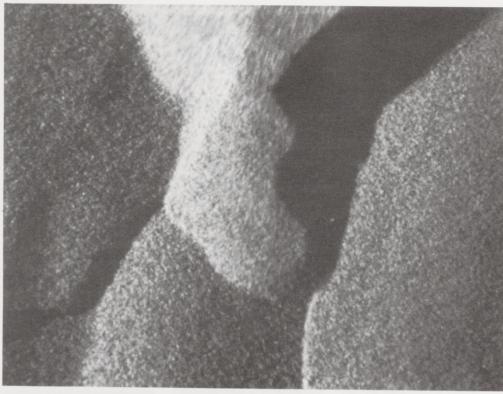
The second in the trilogy, it is less a psychodrama and more a sad sweet song of youth and death, of boyhood and manhood and our tender earth.

"Forgetting its 'psychological plot,' this film is a fine exponent of the intrinsic magical power of cinema. Its images, which evolve in a rather unmagical sober suburb, are continually transcended and manipulated into a kind of epic haiku of superimpositions and textural weavings."

—Jerry Hiler

1964, 16mm, color/so, 11m, \$20

DORSKY



Alaya by Nathaniel Dorsky

Summerwind

Part three of this trilogy. The world is seen from a larger view.

"A singularly direct and unpretentious evocation of summer life in Nathaniel Dorsky's home town. The number of that life's aspects so surely revealed, the range and thoroughness of observation, the sensual accuracy of the camera, the remarkably poetic use of slow motion, and the unhurried, meditative unfolding of episode, distinguish SUMMERWIND as a work of ripeness beyond its maker's years." —Ken Kelman

1965, 16mm, color/so, 14m, \$25

Hours For Jerome, Part 1 & 2

This footage was shot from 1966 to 1970 and edited over a two- year period ending in

July 1982. HOURS FOR JEROME (as in a Book of Hours) is an arrangement of images, energies, and illuminations from daily life. These fragments of light revolve around the four seasons. Part One is spring through summer; Part Two is fall and winter.

"HOURS FOR JEROME is simply the most beautifully photographed film that I've ever seen; here we enter the realm of the compassionate and the full achievement of what film can do cinematographically is achieved. It is a privilege to experience the thoughtful unfolding of these images."—Warren Sonbert

1980-1982, 16mm, color/si, 50m (24fps), \$100

Note: Part 1 and Part 2 may be rented separately for \$60 each.

Pneuma

In Stoic philosophy "pneuma" is the "soul" or fiery wind permeating the body, and at death survives the body but as impersonal energy. Similarly, the "world pneuma" permeates the details of the world. The images in this film come from an extensive collection of out-dated raw stock that has been processed without being exposed, and sometimes rephotographed in closer format. Each pattern of grain takes on its own emotional life, an evocation of different aspects of our own being. A world is revealed that is alive with the organic deterioration of film itself, the essence of cinema in its before-image, preconceptual purity. The present twilight of reversal reality has made this collection a fond farewell to those short-lived but hardy emulsions.

1977-1983, 16mm, color/si, 28m (18fps), \$60

Ariel

ARIEL is a highly energetic and colorful divertissement of abstract film achieved with improvised home color processing and a physical, almost sculptural manipulation of the film surface.

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"ARIEL, which shares its name with the airy spirit in Shake-speare's *The Tempest*, presents a free-wheeling tactile procession beginning with exuberant passages full of emphatic physical gestures and moves through somber burgundy patinas and bursts of delicate vitreous pools." —Janis Crystal Lipzin

1983, 16mm, color/si, 16m (18fps), \$40

17 Reasons Why

17 REASONS WHY was photographed with a variety of semiancient regular 8 cameras and is projected unslit as 16mm. These pocket-sized relics enabled me to walk around virtually "unseen," exploring and improvising with the immediacy of a more spontaneous medium. The four-image format has built-in contrapuntal resonances, ironies, and beauty, and in each case gives us an unpretentious look at the film frame itself...the simple and primordial delight of luminous Kodachrome and rich black and white chugging thru these timeworn gates.

1985-1987, 16mm, color/si, 19m (18fps), \$45

Alaya

Sand, wind, and light intermingle with the emulsions. The viewer is the star.

"ALAYA manages a perfection of 'musical' light across a space of time greater in length than would seem possible (consider how brief most such *perfected* works are, such as Peter Kubelka, say)...and with minimal

means of line and tone... After about three minutes I began to be aware of the subtlety of rhythm, within each shot and shot-to-shot, which carried each cut, causing each new image to sit in-the-light of those several previous...a little short of a miracle. Bravo!"—Stan Brakhage

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"From PNEUMA the particles are still there and the light is still there, but now there is the distinct impression of watching air blowing sand, yet the air is as transparent as the viewer's mind." —Konrad Steiner

1976-1987, 16mm, color/si, 28m (18fps), \$60

R. Raffaello Dvorak

Anemone

A nude female form metaphorically represents the birth, growth, flowering and death of the anemone. Wind, water, flower motion; magic life and firelight, suspended tension, interminable rhythm, in pure white light, and solid black space are repeated, expanded, contracted, divided; multiplied and superimposed in time.

"Your aim is, of course, beautiful... it is a night poem, celebrational and never-ending like all homages to the mysteries of the Luminous. I praise you for it. And hope your vision of the goddess can keep always so cool and controlled. The ravished bride of quietness."

—James Broughton

"The movie is of a full-bodied woman slowly dancing in syncopated movement to Catholic hymns. It was shot with negative film, rendering all tonalities opposite of what they were in normal perception. Thus, a warm glow of the dancer's thighs. The work brims with sensuality." —Film Magazine

16mm, b&w/so, 7m, \$20

Body Ritual

A drummer, a beat, then heads and feet, in a park in San Francisco. It's freedom, fun and faces flip, bounding tits, and grinding hips, a kiss. "Getting it on!"

For an adult audience, high school and older. An excellent study in montage with Eisenstein-like flow. An excellent film for editing technique discussion in filmmaking classes.

Award: Foothill College Film Festival, Judges' Prize, 1970.

16mm, b&w/so, 4m, \$15

Face Dance

Four thousand five hundred and sixty thumbnail size drawings of faces, hand-painted on 16mm film. A most unusual film painting. Extremely imaginative, fast moving, engaging and entertaining. A film everyone loves.

"There were many animation pictures entered in the Bellevue Festival this year and almost all of them had a professional quality. To select one for the award wasn't easy, but FACE DANCE has one advantage, it's brief, it's simple, it has a personal handwriting and a dose of invention that buys you." —Frank Daniel, Judge, Bellevue Film Festival

Awards: Bellevue Film Festival, Best Short Film, 1974.

16mm, b&w/so, 3m, \$15

Fudge Sunday

There is dripping and dropping, squishing and squashing, curling and whirling, coming and going; in and out, up and down, when black and white does its thing.

A smooth flowing drawn animation. Excellent for film animation classes or a short goodhumored interlude in any film program. This film will be appreciated by young and old.

Awards: Ann Arbor Film Festival Tour, 1970; 1971 Festival of Animation at D'Annecy, France, 1971.

16mm, b&w/so, 2m, \$10

The Magic Orange

"Running everywhere/you're not the same/

or is it time that's changed/values re-arranged...

"Together on a most beautiful trip/through clouds our minds will prance/love in our hearts will dance./Life gives and takes."

This is a simple story of a boy who steals an orange, takes possession of it, and explores the city of London while under its magical influence. Ultimately, the orange is again stolen from him (life gives and takes) but the image remains. An excellent film to stimulate classroom discussion on values, morality, time, reality, imagination and dreams. Positive and negative imagery. Animation with "real" imagery, and simple drawings are woven together. A good film for studying methods of integrating these film techniques in one movie. THE MAG-IC OF ORANGE will be enjoyed by elementary school children and adults who like children.

16mm, b&w/so, 8m, \$20

La Piazza San Marco, Venezia

A six-year-old adventurer discovers the greatest piazza in Italy. The film was cooked up from a mere one hundred feet of Tri-X shot one overcast day in Venice, Italy with a mixture of stills and pencil drawings thrown in for seasoning.

A delightful film for children of all ages. Especially wonderful if you've been there.

If sound is desired play Gabrieli's "Sacre Symphony" along with this film.

16mm, b&w/si, 7m (18fps) \$10

Seasound

Life source and mind sound discovery swirls, triumphs, breaks and evaporates with continuously fascinating imagery. A morphology of unlimited metaphor. An engaging study of the rhythmic unending motion of waves, on the ocean. This film is so powerful that audiences claim to hear the sound of the sea while watching the film. The film is silent in order that this connection between the eyes and the ears may be realized. SEASOUND is sensory, poetic, and has great photographic beauty. It is enjoyable by all, in particular persons who like the ocean, the mysteries it holds and the teaching that can be gotten from it.

SEASOUND is an excellent film for classes that are oriented toward sensitive perception in the arts and the development of personal perception and resulting imagery.

16mm, color/si, 8m, \$20

Snowsound

I was inspired to do the pencil drawings for SNOWSOUND while riding on a train from Salzburg to Vienna on a Christmas Eve looking out the window at a landscape of new fallen snow in bright sunlight. I animated these drawings for SNOWSOUND. As you watch the film you travel through a sketchbook of white hills and valleys punctuated by an occasional barn, fence or tree. The clear sound of an old-fashioned music box echoes the chrystalline presence of fresh snow. The film was presented at the Animation Festival of the New York Film Festival in 1977 and at the San Francisco Film Festival in

16mm, b&w/so, 1m, \$15

Steve Dwoskin

Alone

1964, 16mm, b&w/so, 12m, \$20

Jesus' Blood Never Failed Me Yet

Initiated by Alan Power, music by Gavin Bryars, sound by Bob Woolfond; man on the street (image only): Leonard Bosworth.

"...the singing voice of the last days of a London drunk (anonymous) as the orchestra raises him to heaven. The faint ghost image of a figure swims gradually to you through the grains of film low light...."

The orchestra is conducted by Gavin Bryars and comprises John Noah and Millie Klein on violins, Cornelius Cardew on cello, Sandra Hill on bass, Phil Gebbet on flute, Hugh Shrapnel on oboe, Alec Hill on bass clarinet, Christopher Hobbs on bassoon, Eddie Thompson on trombone, John White on tuba, Gavin Bryars on organ, Derek Bailey on guitar, and the voice is?

16mm, color/so, 30m, \$40

Trixi

Sound by Gavin Bryars. With Beatrice Cordua.

Furthers (the theme of) the oneto-one, take-me woman. Subjective and very direct and directed at you, she gives herself and drives at what she wants...

"TRIXI is Dwoskin's most convulsive version of his recurrent theme: the confrontation of a solitary girl with the camera. Shot in one continuous 8-hour session. TRIXI records Beatrice Cordua's responses to the situation, from initial shyness, fear and withdrawal through teasing

and posturing to naked surrender and final exhaustion... The camera is highly mobile; often confronting the girl in extreme close-ups, sometimes swooping down from overhead, sometimes searching to 'recapture' her... The camera itself is the object of erotic desire, the sense of giving a performance shifting imperceptibly in a helpless selfexposure in response to its constant stare. Clearly, the form of the film was dictated by the response of the performer. Beatrice Cordua proves Dwoskin's most expressive subject to date, and the film is correspondingly 'open,' the camera having been willing to choose its tactics as direct responses." -Tony Rayns

1969, 16mm, color/so, 30m, \$50

Moment

With Tina Fraser.

One single continuous shot of a girl's face before, during and after an orgasm. A concentration on the subtle changes within the face—going from an objective look into a subjective one and then back out... MOMENT is not a woman alone, but with her 'in person.' Have you ever really watched the face in orgasm?

"MOMENT presents a continuous, fixed gaze by the camera at a girl's face. The fixity, although paralleling the spectator's position, nevertheless marks itself off as 'different' from our view because it refuses the complex system of cuts, movements, 'invisible' transitions etc. which classic cinema developed to capture our 'subjectivity' and absorb it into the filmic text.

"In this way, the distinction between the camera and the viewer is emphasized. Moreover, the sadistic components inherent in the pleasurable exercise of the 'controlling' gaze are returned to the viewer, as it is he/she who must construct the 'scenario' by combining a reading of the image with an imagined (but suggested) series of happenings off-screen." —from Paul Willemen, program note for Perspectives on British Avant-Garde Film, Hayward Gallery, London

1970, color/so, 12.5m, \$30

Times For

Once upon anytime in a world like now, any man wandered into an island of women. Their succulent presence, like many Circes, drew his fantasy. He follows. He seeks a kingdom, but as I foretold you, we're all spirits, and are melted into air-thin air-and, like the baseless fabric of this vision, the cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherits, shall dissolve, and, like this insubstantial pageant faded, leave not a track behind. We are such stuff as dreams are made on, and our little life is rounded with a sleep...

TIMES FOR is a larger entry into dream reality. An unfulfilled man renders himself to the unrealized sensuality of four women. In his drifting search he fails and fades in the same loneliness as the women. The film is the reality and a metaphor for the intensities of sexual experience.

"...His camera is a never-static instrument of his intrusion into the fantasy/reality of the relationships he is dealing with and forming... TIMES FOR is one of the few erotic masterpieces." — program note, National Film Theatre, London

1970, 16mm, color/so, 80m, \$150

Dirty

DIRTY is the reincarnation of two girls, a bottle and one bed. Their bodies, hands and face expressions reach out in a refilm look.

"DIRTY was originally shot in 1965. The footage was found in

a very bad state and 'restored' with all marks, breaks, dirt, etc. deliberately left in place. But this is not the only thing that makes this a 'dirty' film; we see two almost naked women in a bed, first drinking from a bottle, then playing with it and ultimately engaging in erotic play. The dirt marks, the grainy texture of the image and the breakdown of the continuity of the action give the whole film the quality of a highly charged erotic memory. It creates the effect of a dreamlike recalling of a scene with the dreamer's freedom to re-run or pause on particular gestures and freeze certain privileged moments such as the caress of a hand, the bounce of a breast, a look, etc. The film becomes an erotic daydream, a play with sensual images retained from a scene witnessed sometime in the past." -Artificial Eye

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1974, 16mm, col

Strick

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1965/1971, 16mm, b&w/so, 10m, \$25

Dyn Amo

"DYN AMO explores aspects of women's slavery, a slavery that involves them in acting out fantasies that have lost whatever social value they had long ago... DYN AMO may be partially the tale of the creation that runs away with the creator. But it is also revolutionary to the extent that Dwoskin shows these false roles to be escapable... And the women in the film remain, despite an environment of which the best that can be said is that it is a parody of itself, despite their acute identity distortion, aware, if not of an alternative, at least of the desperate need for one...." -Verina Glaessner, Time Out, London

"The plight of women as sex objects, and by extension the problem of their intellectual survival, finds a clear definition in DYN AMO... The film stares into the faces of four girls on the tiny, tatty stage of what is evidently a

strip club; one after one they begin their routines, miserable, mechanical, bored, until gradually the presence of the camera encourages them to react against the deplorable indignities to which they have been submitted and they fix us with their eyes for minutes on end in silent pleas for help."—Philip Strick

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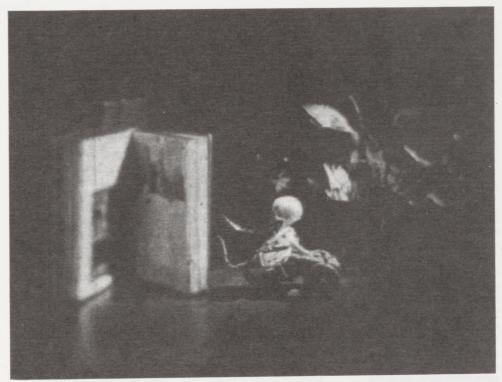
1972, 16mm, color/so, 120m, \$200

Behindert (Hindered)

The main intention of BEHINDERT is to express some of the subjective perspectives within the social/personal confinements of a personal relationship, as seen from the point of view of the physically disabled person. This position was taken for two principal reasons: to eliminate or reduce the "objectivity and sympathy" views normally given to the subject; and to try to deal with the personal and emotional entanglements that the (or a) disabled person encounters in the so-called "normal social/ personal" areas of life.

The mere mention of a film concerned with the subject of physical disability conjures up preconceived notions and images as to the type of film it is. It is put aside as a medical/social document of little importance, particularly by film people who think of films as "political," "narrative," "entertainment," "poetic," or "structural." This film is about the physically normal and disabled in confrontation, but not literal relations. It is a documentary without being one, The content lies beneath the film. The material is treated subjectively, and crosses fiction with realistic documents, without a clear distinction.

1974, 16mm, color/so, 96m, \$150



Necromancy by Steven Dye

The Silent Cry

The film sets out to say—Here is a girl in conflict and the conflict is because of certain things that happened in her life which, separately, on reflection, might not seem to be particularly deep, traumatic, or important, but when seen in conjunction with one another, and with what is happening to her now, become significant. They build up to give the sense of why she cannot now function in relationships, and why she cannot have a relationship with a man.

"A kind of impressionistic 'diary' of a girl and her silent cry for help/understanding/love/ identity. Not everything is seen from her viewpoint but everything is felt as she feels it. What Dwoskin calls an 'undernarrative' develops and interweaves through the film giving a composite of dreams, distortions, diaries, memories and feelings. Dwoskin has likened

the film to a kind of contemporary *Alice in Wonderland*, 'a world which we can feel more and more as the filmic tapestry is woven.' It is also, one should emphasize, beautifully photographed with not only highly effective extreme close-ups but also many finely-patterned almost abstract shots." —Ken Wlaschin, catalogue, 1977 London International Film Festival

1977, 16mm, color/so, 96m, \$150

Steven Dye

Lun

A poem, ode to the Moon.

Utilizes puppet animation, found footage, optical printing and time-lapse cinematography.

1990, 16mm, color/so, 7m, \$15

Necromancy

n.(Gr. nekros, corpse + manteia, divination) 1. Communication with the dead for the purpose of divining the future. 2. Sorcery.

Puppet animation, video and time-lapse cinematography. Image as both mirror and window, a look at perception and methods of experience.

1990, 16mm, color/so, 5m, \$13

The Subtle Flight of Birds

Through the eye of a bird/then through a world of landscapes/populated with junk puppets, conflict,/then the "subtle flight" of the soul from the body/of a bird, resolution.

1991, 16mm, b&w/si, 3.5m, \$10 **EISENBERG**

Daniel Eisenberg

Cooperation of Parts

The images for COOPERATION OF PARTS were shot in Europe in 1983. The film begins at a train station in Calais, France and ends on a street in Radom, Poland. In between are images of Paris, Munich, Dachau, Berlin, Warsaw, and Auschwitz/Birkenau.

Unlike most films that deal with the Holocaust, COOPERA-TION OF PARTS takes place firmly in the present and does not attempt to recapitulate history. Using lists, descriptions of photographs, a catalog of proverbs, images of streets, trains, ruins and riots, the film explores the territory of the recent past with a second-generation perspective, distanced through time and reflection.

With the visual field as a touchstone for a complex set of narrative associations, the film spins a tight web of memory, history, and experience. It is within this web that the film finds its wider significance: as a model for how daily life, history, first hand and second hand experience bind, through purpose or chance, to form identity itself.

Screenings: Honorable Mention, New England Film Festival

1987, 16mm, color/so, 42m, \$115

Displaced Person

DISPLACED PERSON works with a carefully chosen set of particular elements in order to explore the larger questions within the historical field. Stately and sinuous passages from a Beethoven string quartet create a complex argumentation around images and text.

This music, both sympathetic and distanced, establishes rhythm and breadth in relation to a radio interview with Claude Levi-Strauss, and archival footage obtained from rephotographing Marcel Ophul's THE SORROW AND THE PITY. These elements wheel through many revolutions of repetitions and combinations, forming multiple perspectives. Through recontextualization, meaning blossoms rationally and incongruously like the alleged blossoming of flowers that took place in the dead of winter in wartime Germany, brought on by the intense temperatures of exploding shells.

DISPLACED PERSON is a tether that entwines and unravels; by necessity and the nature of its subject it is inconclusive.

1981, 16mm, b&w/so, 11m, \$35

JoAnn Elam

Rape

"Short but very sharp, JoAnn Elam's film RAPE has three victims discussing their emotional, physical and intellectual responses, then and now, highlighted and commented upon by a series of visual interpolations, sometimes metaphorical... In just 35 minutes the film manages to examine root causes, analyze attitudes, suggest alternatives, and firmly confront conflicts which make the usual finite conclusions so simplistic... It's excellent, quite literally the best of its kind, and should be seen by everyone." -Helen Mackintosh, Time Out

"RAPE is a rare film for its refusal to co-opt a feminist subject with a reactionary patriarchal form..." —B. Ruby Rich Note: Rape victims and filmmaker are all young, white, and middle class, resulting in a bias in viewpoint and information.

1975, 16mm, b&w/so, 35m, \$60

Lie Back and Enjoy It

"JoAnn Elam's LIE BACK AND ENJOY IT is an absorbing eightminute dialectical film about the politics of representation. More specifically, it examines the politics of filmic representation of women under patriarchy... An undergraduate male student paid it a true compliment in declaring that he can no longer look at a woman in a film without thinking about the consequences of the filmmaker's use of her as a person and as a spectacle... The film is endowed with remarkable structural and rhetorical lucidity... Its image track consists of technologically manipulated images of women, and some printed titles. Its soundtrack consists of a dialogue between a Man (a filmmaker) and a Woman (of whom he's going to make a film)... Everyone who watches movies with women in them ought to see it." -Claudia Gorbman, Jump Cut

1982, 16mm, b&w/so, 8m, \$16

Bruce R. Elder

She Is Away

The film's projected time is the basic material of this film and is wrought into a simple form which, by its radically reductionist structure, transforms the materials of the dramatic form into a tone poem of waiting and anticipation.

1975, 16mm, color/so, 13.5m, \$16

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Aleatory procedures are used to create movement at the points of fusion of the still images of which the film is constituted. For this reason, all movements within the film are completely reversible. This reversibility is extended into the film's overall structure, as the film is formed into a loop-a closed container for the film's chance elements. Such a structure, I believe, results in the complete elimination of all vestiges of drama from the film. Hence this film is a companion piece to SHE IS AWAY.

The sounds of the film, though determined in their occurrence by specific features of the image line, appear to form their own internal patterns which phenomenally exist in counterpoint with the patternings of the images.

1976, 16mm, color/so, 8m, \$10

The Art of Worldly Wisdom

Composition from journals kept 1976-1978. Moving Kodak snapshots taken during travels abroad and while at work back home; random glimpses of sites seen and persons visited, fragments of afternoon reveries and night dream visions with garrulous non-stop description of education—in family, at school, while ill—trying to make sense of it all.

"The dark wood encountered in the middle of life's journey."
—Dante

This is the composition of material from my ongoing film diaries.

1979, 16mm, color/so, 55m, \$100

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Partly inspired by remarks, both very dear to me, one made by Freud, "Eros nowhere makes its intentions more clear than in the desire to make two things one"; and one by Nietzsche, "What must these people have suffered to have become this beautiful?"

The music was created on a homebrew synthesizer and computer.

1980, 16mm, color/so, 14m, \$28

1857 (Fool's Gold)

An odyssey. The wounds of returning.

1981, 16mm, color/so, 25m, \$50

Craig Ellis

Streets

Streets of San Francisco photographed at night—12 frames per second. Camera mounted on roof of car with 10mm lens. Chinatown, Geary St., Polk St., California St. and Broadway tunnel. Fast moving, COLOR. Music by Simon Park; J. Saunders. Mix by Steve Laveroni.

16mm, color/so, 8m, \$10

Train Movie

In San Francisco's China Basin, Southern Pacific diesel locomotives prepare for their runs. Muni subway runs under Market Street. BART train speeds to Daly City.

Music by Tangerine Dream. Mix by Al Jackson.

16mm, b&w/so, 6m, \$7

Leonard Ellis

Boobs A Lot

Music by the Holy Modal Rounders.

An animated psychedelic singalong. This rousing film has been enthusiastically received by audiences at the Ann Arbor Film Festival, Los Angeles International Film Exposition, New York Independent Filmmakers Exposition, Kenyon Film Festival, U.S.A. Film Festival, and the National Sex Forum's Erotic Film Festival.

16mm, color/so, 3m, \$5

Ed Emshwiller

Lifelines

Music by Teiji Ito.

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreation and hand life line).

Award: Creative Film Foundation, Award of Distinction.

1960, 16mm, color/so, 7m, \$10

Thanatopsis

With Becky Arnold and Mac Emshwiller.

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.

Awards: Brussels Experimental Film Festival, Special Award.

1962, 16mm, b&w/so, 5m, \$6

Totem

Made in collaboration with Alvin Nikolais, featuring Murray Louis and Gladys Ballin with the Nikolais Dance Company. Electronic score by Nikolais.

A filmic interpretation of a modern dance ballet by Alvin Nikolais. Earth, fire, water and primordial mysteries in a cinedance.

Award: Festival of Two Worlds, Spoleto.

1963, 16mm, color/so, 16m, \$20

George Dumpson's Place

Music by Stuart Scharf.

George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place.

1965, 16mm, color/so, 8m, \$10

Relativity

A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.

"...RELATIVITY, a beautifully photographed color montage of shots; insect, animal, man and galaxy; a sobering antidote to the orgy of subjectivism going on elsewhere." —Vincent Canby, N.Y. Times

"The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Emshwiller's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically

portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film." —Willard Van Dyke

"RELATIVITY is a marvelously sensual film...it is, I have no doubt, a masterpiece." —Richard Whitehall, L.A. Free Press

Awards: New York Film Festival, special events program selection; London Film Festival; Oberhausen Film Festival, special jury award.

1966, 16mm, color/so, 38m, \$50

Image, Flesh and Voice

Featuring dancers Carolyn Carlson and Emery Hermans.

This is a film about Images (visual and psychological), Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a nonstory-telling feature film, a structured interplay of sound, image and sensual tensions.

"...the mind is subtly lured to make personal associations between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film." —Rich, *Variety*

Award: Mannheim Festival, most original film. Shown: Cannes Film Festival; Edinburgh Film Festival.

1969, 16mm, b&w/so, 77m, \$80

E FILM

EMSHWILLER

Film With Three Dancers

A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans, and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.

"Best (underground) picture of the year." —Camille J. Cook, Chicago Sunday Sun Times

Sorrento Film Festival; Whitney Art Museum Series.

1970, 16mm, color/so, 20m, \$20

Carol

Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimed modified electronically. The results: what seems to me to be a gentle, lyrical film.

Shown: Sorrento Film Festival. 1970, 16mm, color/so, 6m, \$8

Choice Chance Woman Dance

Electronic music by David Borden, Steve Drews.

Performed by Mother Mallard Portable Masterpiece Co.

Featuring: Susan Lazarus, Joan Friedman, Carolyn Carlson, and Becky Arnold.

Sound by Joan Friedman.

A subjective film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man. Paradox and dilemma, the human state as seen through today's suburban woman. The filmmaker explored with several women their conditions and sought ways of relating and structuring those states in a film.

1971, 16mm, color/so, 44m, \$50

Chrysalis

Made in collaboration with Alvin Nikolais, featuring the Nikolais dance company. CHRYSALIS is the result of structuring a series of cinematic and dance ideas Nikolais and I had. The film involves the dancers in improvised choreography, varied costumes, and cinema techniques from slow motion (400 fps) to pixilation. I did the sound score, using the voices of the dancers.

1973, 16mm, color/so, 21.5m, \$24

Sunstone

A film version of computer animation done using a digital paint program at New York Institute of Technology. Originally released as a videotape.

1979, 16mm, color/so, 3m, \$10

William English

Dam

1988, 16mm, color/so, 5m, \$15

Untitled

1988, 16mm, color/si, 5m, \$15

Ellie Epp

Trapline

"...TRAPLINE is already an established classic of independent Canadian film-making: it continues to sustain itself thru repeated viewings over the years." —Stan Brakhage

1976, 16mm, color/so, 18m, \$35

Current

"CURRENT, a brilliant short film abstraction, sculpts light in a way absolutely rigid yet metaphors gem refraction and achieves a lightness symbol throughout: it is different from her other work to such an extent that it demonstrates the imaginably unlimited range of this artist." —Stan Brakhage

1986, 16mm, color/si, 2.5m, \$10

Notes in Origin

"NOTES IN ORIGIN is absolutely unique in its simplicity of technique which evolves an extraordinary power of quietude thru subtle long-rhythms and cumulative envisionment thru spartan visual means." —Stan Brakhage

1987, 16mm, color/si, 12m, \$25

Valie Export

Syntagma

The gravel at the bottom of the ocean is beaten sore by your shadow.

The desire of my mouth shatters against the reefs of its opening.

"The 'body' and specifically the 'woman's body' is often used as a focus for questions of origin, subject-object relations, political resistance and sexuality.

It may appear that this is also the central issue of this film, yet Valie Export's notion of 'body language' poses an ironic relation to these questions that actually acknowledges 'the end of the body' or at least the final break with the way in which we understand it to be a biological, existential, or metaphysical entity.

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"Export has broken away from any notion of unity—either of body, space, or time—into a fragmented world of doubling and difference that is caught in representation. She depicts the non-coincidence of the present with itself—the schizophrenic breakdown of identity.

"Export seems critical of the opposition between a metaphysics of the body, nostalgically and ceremonially retained in our age, and the body of the 21st century which is functionally the equivalent of a machine that produces meaning." —Valerie Manenti

1983, 16mm, color/magnetic sound, 17m, \$35

Victor Faccinto

VIDEO VIC SERIES:

Psycho/Drama cut-out animation.

Where Did It All Come From? Where Is It All Going?

Award: First Erotic Film Festival, San Francisco, 1970.

1970, 16mm, 7m, color/si, \$18

The Secrete of Life

Award: Yale Film Festival, 1972.

1971, 16mm, color/so, 15m, \$35

Filet of Soul

Award: Bijou Film Festival, Chicago, 1974.

1972, 16mm, color/so, 16m, \$35

Shameless

Cut-out puppet animation. Not recommended for gentle sensibilities. Plagued by his redundant existence, Video Vic follows his instincts into an outer space environment, where he is faced with the cruel realities of his linear life.

"Victor Faccinto's last cut-out film SHAMELESS exhibits a tension within the form. As real penises penetrate paper vaginas, and cut-out men investigate life-sized female parts, the film implies a potential synthesis of metaphoric and real action; the film also suggests the exhaustion of purely cut-out imagery by manipulation of materials, only now it is the film itself which is scratched, painted or cut." —Ian Birnie, Art Gallery of Ontario

Other distribution: Film Study Collection, Museum of Modern Art, N.Y.

1974, 16mm, color/so, 14m, \$35

OTHER FILMS: Mr. Sandman

Animated drawing in desert sand, Lake Pyramid, Nevada.

1973, 16mm, b&w/so, 2m, \$10

Sweet and Sour

Five individual sections set side by side with contrasting associations. Makes use of rephotography animation, motorized mattes and direct frame-byframe interaction with the source footage.



Shameless by Victor Faccinto

"The 'sour' part—police footage documenting the corpse of an accident victim-is made ironically palatable by the addition of masks that block out the most gruesome part of the frame, while pieces of 'sweet' bits of old home movies are 'enriched' by handcoloring and looping. These two contrasting flavors alternate with each other towards an ambiguous and elusive effect; the amusing material grows funnier, the gruesome scenes more meditative." -Ron Epple, Filmmakers Newsletter, 1977

Award: Ann Arbor Film Festival, 1977.

1976, 16mm, color/si, 12m, \$25

Book of Dead

"In BOOK OF DEAD, no human image can hide from the secrets the animator chooses to reveal. Figures walking on a beach grow satanic horns and tails; tiny pitchforks and snakes pierce the bodies of others. Murder, disfigurement and enactment of the basest lust are the actions most frequently depicted. Through drawings on the frame, the human beings in the initially innocent photographic images have been made to do the bidding of their own creator and suffer his many torments." -Barbara Scharres, TRICKFILM/CHICA-GO, 1980 Catalogue

1978, 16mm, color/si, 15m, \$35

All of the above films also distributed by Film-Makers' Cooperative, N.Y.

Susanne Fairfax

"...like water into sand"

"...LIKE WATER INTO SAND" is a poetic evocation of a daughter's experience surrounding her mother's suicide; a struggle with this final separation. It is an attempt to speak aloud in the silence demanded by convention-to speak in the direct language of memory and dream. The visual texture of the uncertain realities is provided by underwater imagery, optical printing, Super 8, monochrome and "bleached" color that fades and cuts into stark black and white and back. Symbolic images create a web of associations as they

F FILM

FAIRFAX



"...like water into sand" by Susanne Fairfax



Robert Hirshfield in Being by William Farley

emerge and re-emerge in new combinations. Time and space shift, identity and relationships dissolve and reform as the silence gives way to fragmentary voices, questioning, reflecting, at last falling still once again.

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Awards: Best Undergraduate Experimental Film, San Francisco State Film Finals, May 1991.

1991, 16mm, color/b&w/so, 8m, \$24

William Farley

Sea Space

SEA SPACE was photographed in the South China Sea and revolves around a conversation I had with a fellow crew member. Through the use of formal static images the tale unfolds within the ship's harsh interior. The conversation becomes a confession and the ship becomes the silent witness to a man's realization of his sin and subsequent remorse.

Award: Ann Arbor Film Festival. Honors: San Francisco Museum of Art; Pacific Cinematheque; San Francisco International Film Festival.

1972-73, 16mm, b&w/so, 8m, \$20

Being

A man sits in front of his TV set; the program that he does not watch is a montage of popular culture images (old movies, commercials, news clips) and original footage. Accompanying the fleeting images is a loosely synchronous narrative on the evolution of man's belief systems. The film is a comment on contemporary culture, relationships between public information and private consciousness and the nature of reality. Featuring Robert Hirshfield.

FARLEY

Award: Festival International Cinema de Montreal. Honors: Rotterdam International Film Festival; Ninth Festival International du Cinema, Lyon; Tampere Film Festival.

1974-1975, 16mm, color/so, 10m, \$25

The Bell Rang to an Empty Sky

In THE BELL RANG TO AN EMPTY SKY, Dennis Banks, founder of the American Indian Movement, recalls a remarkable series of historical events that end with the wholesale slaughter of the Cherokee people. Throughout Banks's relentless account, images of the printing and minting of money appear and reappear, emphasizing the greed that transcended the law and went on to take the lives of these original Americans.

"A powerful work." —John Hanhardt, Whitney Museum of American Art.

Award: Bellevue Film Festival; Kenyon Film Festival. Honors: Whitney Museum of American Art; Conference on Visual Anthropology, Temple University.

1976-1977, 16mm, color/so, \$20

Marthain

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Marthain is the Irish word for the act of surviving. The film was shot in Ireland and concerns three aspects of survival: political, spiritual and poetic. The film weaves together found footage, interviews and wildly unpredictable monologues into an impressionistic portrait of the Irish psyche, from an Irish American's perspective. Featuring the Abbey Theatre actor John Molloy.

"It's crazily joyous, as if Fellini had suddenly discovered he was Irish and went to celebrate it." —G.P. Skratz, *Artweek*.



Dennis Banks in The Bell Rang to an Empty Sky by William Farley



John Molloy in Marthain by William Farley

F FILM

FARLEY



Whoopi Goldberg in Citizen by William Farley



Father Guido Sarducci in Become an Artist by William Farley

Awards: Birmingham International Education Film Festival; Ann Arbor Film Festival Tour.

1977-1979, 16mm, color/so, 40m, \$75

Citizen

Featuring: Stoney Burke, Bob Carroll, Bob Ernst, Whoopi Goldberg, Darryl Henriques, Murray Korngold, John O'Keefe and Michael Peppe.

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The film follows a group of anonymous young people on an apparently random journey through a disjointed San Francisco cityscape. As they travel, the group encounters a succession of madmen and eccentrics, portrayed by various West Coast performance artists, whose impassioned monologues and improvisations satirize the institutions of contemporary American society. Surrounded by images of mass media, the performers appear as manifestations of the wise man or holy fool, bizarre individuals at the fringes of society who offer guidance to the group on their Pilgrim's Progress through the streets, subways, cemeteries, and highways of America.

"Farley has most ingeniously fused the performers and their audience into a beautifully crafted piece of filmmaking." — Willard Van Dyke, Santa Fe Winter Film Exposition.

Award: Ann Arbor Film Festival Tour. Honors: Whitney Museum of American Art; Florence Film Festival; Eighth Deauville Festival of American Cinema; 29th Robert Flaherty Film Seminar.

1980-1982, 16mm, color/so, 75m, \$125

Made for Television

Excerpts from television commercials are humorously juxtaposed to a sound track of extraordinary facts about man and his environment. This assembling results in exposing the exploitative nature of television advertising.

"Farley pulls the linguistic rug out from under those whose job it has been to shape reality for the mass audience." —Linda Burnham, *High Performance*.

Awards: San Francisco International Video Festival; Media Study, Buffalo.

1981, 16mm, color/so, 5m, \$20

Become an Artist

Featuring: Father Guido Sarducci. Produced in collaboration with Don Novello and George Manupelli.

A priest sits in an overstuffed chair, smoking a cigarette and quietly speaking about the virtues of becoming an artist. "You can stay up late at night...you can hang around with your friends talking about stuff you know absolutely nothing about..." The monologue humorously continues integrating popular cliches about the life and working habits of a modern artist.

Award: Best Public Service Announcement, CLIO. Honors: American Film Institute.

1982, 16mm, color/so, 1m, \$20 (All rental income donated to the San Francisco Art Institute.)



Odyceka by Corwin Fergus

Tribute

Music: David Byrne.

TRIBUTE is an affirmative view of life and death. The images are almost without exception from the 1950s—a ship launching, a woman dancing, a tree falling, a train passing—impersonal subjects that nonetheless are icons and metaphors for our most personal thoughts. Image after image emerge from darkness and hurl us toward remembrances of the purity and conflict that are always part of our collective experience of being alive.

Awards: Sinking Creek Film Celebration; Sydney International Film Festival.

1986, 16mm, b&w/so, 7m, \$20

Corwin Fergus

Dark Clouds Over the Lake, Lone Bird Flies North, Through the Rain

An invocation of the muse.

Music: Richard Moffit.

1977, 16mm, b&w/so, 7m, \$15

November Sketches

This film set out to be a series of experiments that found their own way into becoming a sweet little film. The film is like a slide show with movement, inspired by the cliffs and surf of Mendocino, November and psilly little mushrooms.

Made in collaboration with Peter Hakansen. Music: Richard

1978, 16mm, color/so, 4m, \$10

For Richard

A portrait of a day with Richard. An adventure through his paintings and music and through San Francisco: from downtown, to the sea and to the center to ring the bell that keeps it all together.

Music: Richard Moffitt.

1977-1980, 16mm, b&w/so, 7m, \$15

Odyceka

Shot during a summer of kayacking in Prince William Sound, Alaska, this is a record of that odyssey. Elemental eye music starring lots of water,

F FILM

FERGUS



Further Adventures in the North Woods by Corwin Fergus



Love, Loss and Tomorrow by Corwin Fergus

melting mountains and a few exotic creatures. This film, probably more than any of the others, stays closest to my central vision—something like directing focus to a universal energy dancing through what otherwise appear to be the discrete entities of creation.

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Music: Stephen Ruppenthal, Richard Moffit.

Awards: Northwest Film Festival, Portland, Oregon; Paddling Film Festival, Lexington, Kentucky.

1978-1980, 16mm, color/so, 10m, \$20

Reminiscence

This film has one shot (along with several superimpositions) and two points of view—the world as seen from a race car and a woman standing in a doorway looking out over a backyard picnic. My father was a race car driver. My mother was a woman standing in a doorway.

Music and text: Robert Ashley. 1979-1980, 16mm, color/so, 7m, \$15

Further Adventures in the North Woods, Including Recipes for Life on Earth, How It All Began, and What Went Wrong

Shot during another summer kayacking in Alaska. This film is 25 percent self portrait and 75 percent personal cosmology. Nature imagery is again the prima materia from which I attempt to

extract, through juxtaposition and relationship, a more essential substance.

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Text: Corwin Fergus. Music: Stephen Ruppenthal.

1979-1981, 16mm, color/so, 29m, \$40

Man on a Horse

The original film adaptation of Malcolm Lowry's *Under the Volcano*. Better than John Huston's version by at least a length.

Text: Malcolm Lowry. Music: Jack Bruce and Pete Brown.

1980, 16mm, b&w/so, 10m, \$20

Fragments from the Ruins of Fallen Films and Other Fallout

Eleven short films from the editing room floor and recycling bin: THE VOID WARMS UP FOR A MANIFESTATION, SWORDS TO CUPS, WINTER DIES, PRESTIGE, CREATION, IF PUSSIES HAD TONGUES, BYE BYE SEATTLE, ADIOS ANCHORAGE, FLIGHT, A FEW OF THE TEN THOUSAND THINGS and ENDING.

Music: Stephen Ruppenthal. 1981, 16mm, color/so, 10m, \$20

Mary Filippo

Peace o' Mind

I made this film from some of my own footage and from optically printed sections of educational films from the 1950s. The film is about personal and political isolation, trying to stay "safe at home," but being entrapped there.

1983, 16mm, b&w/so, 10m, \$20 Available for sale on videotape.

Who Do You Think You Are

In WHO DO YOU THINK YOU ARE I talk about wanting to be a hero and show myself passive and inactive. I've used cigarette smoking and the "heroes" presented in cigarette commercials to suggest that advertising has transformed my desire to act heroically into cigarette consumption. That this particular consumption is self destructive and addictive is important since I want to suggest a link between self destructive behavior and my inability to "be a hero."

The film is a collage of my own footage, "found" cigarette commercials and images filmed from television.

1987, 16mm, b&w/so, 11m, \$30

Available for sale on videotape.

Feel the Fear

The film begins with the lyrics of a song: "The key to life is your attitude/make sure you're doin' what you wanna do/and watch your goals unfold right before your eyes/change/you can do it, we can do it/change." The film ends with an audio hypnotherapy voice that tells us: "A message will enter your subconscious mind without conscious effort on your part, and so the changes will take place in your life as they should, without effort, without thought, without strain." In between, we see a woman watch TV and drink, while a man tries not to drink, reads self-help books, and wonders if he could not only change himself but lead others. An actress drinks from a remembered coffee cup. Another woman walks through a park and thinks she is competing in a game show or is a detective in a TV drama, until she realizes she is disguised as a priest. She fears becoming like the man she passes lying in the street, but realizes she has become someone who is otherwise able to ignore him. An on-camera commentator recites a string of quotes, both scientific and anecdotal, on hypnosis, alcohol intoxication, acting and the viewing experience.

A lot of scientific and psuedo-scientific explanation, some religious conceptions and a few twisted political images mimic the bombardment of contradictory messages that compete to represent and explain ourselves to ourselves. Images and ideas about alcohol use, television viewing, hypnosis, selfhelp therapy, acting, mimicry and social responsibility, while connected through metaphoric or formal similarities, reveal illogical, skewed connections of cause and effect. This editing strategy, which forces connections between incompatible images and information, serves to undermine the assured messages, heard throughout the film, and throughout our culture, that both understanding and change are easy.

Produced in part with funds from NYSCA and NYFA.

1990, 16mm, b&w/so, 24m, \$60

Janice Findley

A Nermish Gothic

A haunting art-horror film in which a young woman is chased around by a giant, glowing cone (a Nermish), until she retaliates with the aid of her giant hair net. Filmed entirely in stop-motion.

1980, 16mm, b&w/so, 7m, \$20

Beyond Kabuki

Music: Paul Hansen. Actors: Kooch and Pam Walloch Beard. Art Direction: Tim Miller. Costumes: Kooch.

A hypnotic, visual frenzy of Kabuki imagery gone mad; the magical and ritualistic confrontation between a magentahaired Western intruder and a Japanese recluse turns into a mesmerizing dance for domination. Live actors and objects filmed in stop-motion animation.

"A blend of whimsey and menace." —Greg Olson, Seattle Art Museum

"A startling effort with a technical polish that belies its budget... an original vision with a life of its own. A large part of its strength is its disquieting marriage of charm and veiled threat. As it builds to its climax, silent samurai warriors unfold like time-lapse flowers."

—Mary Brennan, The Weekly, Seattle

"Characterized by high-voltage visual style and symbolism." — Kathleen Murphy, Washington

"Dazzlingly surreal." —Richard T. Jameson, *Pacific Northwest*

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Beyond Kabuki by Janice Findley

Awards: CINE Golden Eagle, Seattle International Film Festival; 14th Annual Northwest Film & Video Festival; Alternacon Science Fiction & Fantasy Film Festival.

1986, 16mm, color/so, 10m, \$25

Ron Finne

Das Ballett

As part of a one-time-only, four-hour theatre event in 1968 for a packed, enthusiastic audience, five dancers (three women and two men) danced their hearts out for our pleasure and maybe their own. In this film the underwear-and-tutu-clad performers rehearse and recreate their triumph.

Extraordinarily original choreography by Vera Shapely, who subsequently was featured at "The Hip Hugger" in Sunnyvale.

Music From SWAN LAKE.

1968, 16mm, color/so, 5m, \$15

Demonstration Movie I

A companion film to DAS BAL-LETT. Noted lecturer, Eugene M. Wank, instructs us using a folding chair as a metaphor for life's choices. In this theatre event he shows the audience how to turn their chairs so that instead of facing front, facing the screen, they change to face each other across an aisle in which the innocent, funky ballet will be performed. But his instructions are from the 1950s and the audience discovers that the film chair folds opposite from theirs. He doesn't know this; he just tries to give young people good advice.

Written and produced by Ron Finne. Directed by Peter Jamison. Music from PICTURES AT AN EXHIBITION.

Awards: Ann Arbor Film Festival. 1968, 16mm, color/so, 4m, \$15

Keep Off the Grass

A collage/concrete/American icon film of the late 1960s. For example, the rodeo: a herd dog hops on two hind legs over another; the stock car race: No. 99 rolls over, a mechanic stamps its hood back down and it re-enters the race; huge plastic promotional figures: the cow, the chicken, the cowboy, the Indian; the peaceful and exhilarating demonstration in San Francisco against war, and the hatred it evoked; a flag burns in a comic book; the jug band fools around with largerthan-life-size statues of ancestors-pioneers and soldiers, who stare like dead men back into their own eyes, not ours; soldiers can learn to say "I am going to the movies" in Vietnamese; "U.S. Property" the sign says, "Keep off the Grass"; a sweet lady shows us her ceramic Chiquita banana; a gold-crusted eagle spins into the sun.

Concrete audio track: Lyndon Johnson not accepting and not accepting again the 1968 nomination for President, training your parakeet to say: "To be or not to be, that is the question," etc.

1968, 16mm, color/so, 12m, \$25

People Near Here

"Do something for the camera!" In the late twenties, 16mm home movie cameras became available and the well-off used them through the 1930s. Then the 8mm camera increased participation in the very events it

recorded, drawing out the facts of who we are or play at being. In this film, Americans—across stages of life, across decades, in backyards, at a graduation picnic, on a beach and in other ordinary places—reveal silly, happy, intense and sad things about themselves, mostly with exuberance and dignity.

The film is arranged without internal editing of the found sequences.

1969, 16mm, color/b&w/si, 12m, \$25

Earthspirit House

Water and wind, wind and sand, sand and green things and swimming things slide across their boundaries. The brilliant vellow leaf tumbles across a blue sky, and becomes a white moth in the spray of a mountain stream. Interlocked, structural poems ask direct questions of us. Rusted car bodies sink into the sand. Bleached tree trunks kneel in the dunes. The sea-edge crumbles. Ducks flock in the air like cottonwood seeds floating. The horse, whose kin had fallen and was eroding on sea-edge stones, gets up and trots back up river. A dory fisherman goes out alone on the Atlantic.

Awards: Aspen Design Conference.

1970, 16mm, color/so, 15.5m, \$30

The Whale

In Fall, 1970, around the time of American plans to bomb Cambodia, an eight ton sperm whale washed up mysteriously dead on a lonely Oregon beach. State officials considered it a big disposal problem and ordered the carcass shattered into thousands of tiny pieces with a half-ton of dynamite. This film documents the event.

Music: Song of the Humpback Whale.

Shown on West German TV "The International Short Film."

1971, 16mm, color/b&w/so, 7m. \$20

Tamanawis Illahee (Medicine Land)

A film of the Pacific Northwest, the native people, poetry, history and the forces of change.

"TAMANAWIS ILLAHEE, subtitled RITUALS AND ACTS IN A LANDSCAPE, is an homage to the Indian heritage of the Pacific Northwest and a study in the contrast of how native people used the land, as opposed to European settlers who gradually took it over.

It is experimental in style, combining time-lapse photography, archive footage, classic photographs by documentarist Edward Curtis, museum artifacts and other image sources.

"The film is a plea for a spiritual reconnection with native forebears and a recognition of their heritage." —Ted Mahar, *The Oregonian*

This film was made possible in part by a grant from the Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities.

1983, 16mm, color/so, 58m, \$95

Oskar Fischinger

Wax Experiments

"[WAX EXPERIMENTS] was...carefully chosen to represent the variety of ways Fischinger used the sliced wax. First is a sequence of pure wax imagery... Then follows a longer sequence composed of two fragments showing wax imagery combined with overlays of animated circle patterns, and a few moments of pure circle animation (presumably drawn on paper) which were edited in; this sequence makes use of positive and negative images as well as forward and backward printing of the same image. Finally a brief sequence shows some thin line animation similar to that in STUDY 1 and 2 superimposed over a wax background.

"The wax-sliced imagery has a rare beauty and complexity and softness matched only by the later films of Jordan Belson (who, by the way, had never seen any of Fischinger's wax films). It is a shame that Fischinger never returned to this technique during his mature period, although a number of late paintings (Space Spiral, Vortex, Space Abstraction, etc.) show that he kept the feelings and textures of these extraordinary films in mind." - Dr. William Moritz, Film Culture No. 58-59-60 (1974)

1921-1923, 16mm, tinted color/so, 3m, \$16.50

Staffs

"Thousands of feet, mostly positive, few negative, survive of STAFFS... which, like WAX EXPERIMENTS, covers a variety of different experiments made with roughly the same technique during the Munich period.

"All of them are characterized by the basic imagery of hardedged parallel bars moving up and down in rhythmic patterns; all were, I believe, prepared with cut-outs from paper or wood... We see in this film as many as five superimposed layers of imagery, each containing its own separate flowing movement.

"The editing...is marvelously complex... This virtuoso visual montage complexity is also seen in [SPIRITUAL CONSTRUCTIONS], SPIRALS, and other films of the Munich period, and seems to be related to Fischinger's ideas of cosmic experience and consciousness." —Dr. William Moritz, Film Culture.

1923, 16mm, tinted color/si, \$22

Spirals

"Like STAFFS, numerous reels of SPIRALS survive, many of them duplicate copies of simple footage intended as background elements in more complex films....

"The first two sequences are so much alike that I have little doubt they were once part of the same finished film. They show scenes basically composed of concentric circular, spiral and radiating patterns moving in such ways that they produce optical illusions of great depth leading off into an eternally distant vanishing point. The editing, like that of STAFFS, contains some twoframe intercutting, but primarily concentrates on clever alternations of sequences which suggest point-of-view of a first person camera, as in the superimposition of static dark circles over the dizzying whirlpool to create the feeling that the spectator is actually flying into some infinite vortex. This

powerful sequence is a worthy predecessor to the magnificent vortex-eye of RADIO DYNAMICS." —Dr. William Moritz, Film Culture

1926, 16mm, b&w/si, 4m, \$16.50 Available for sale on videotape.

Munich-Berlin Walking Trip

"In the summer of 1927, Fischinger walked from Munich to Berlin carrying his camera and equipment in a backpack. Along the way, he took singleframe images of certain people and landscapes he encountered. The resultant film survives in a single consistent 100 meter negative copy, of which the last fourth had been cut off by Fischinger himself and placed in one of the cans designated as first priority for transfer to safety film. Fortunately the cut was in the middle of a cluster of similar frames, so I was able to recognize and rejoin the two pieces, and transfer them to a 16mm safety negative." -Dr. William Moritz, Film Culture

1927, 16mm, b&w/si, 4m, \$16.50

R-1 (Ein Formspiel)

"The title R-1, EIN FORMSPIEL VON OSKAR FISCHINGER survives on two different films, one composed entirely of STAFFS... and one composed of small fragments of many different experiments—wax, model planets, atoms, etc.—including a great deal of staffs footage. For convenience, I will use the title R-1 to refer to this second, mixed film which appears to be a revised version of the first....

"R-1 probably was a tinted film, and to further extrapolate from the large number of tinted fragments that survive (and also the large number that must have been used in the making of the Gasparcolor tests) it may well have been the multiple-projector film FIEBER which was mentioned several times in 1926 and 1927 in letters and newspaper articles." —Dr. William Moritz, Film Culture

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ca 1927, 16mm, tinted color/si, 7m, \$22

Spiritual Constructions

"The film is a 'meditation on violence' and into it Fischinger poured all his loathing of the German penchant for drunkenness and aggression which he had been able to witness firsthand since his early childhood at the family brewery-inns. But at the same time he infuses the film with a serene sense (or experience) of consciousness which manifests itself constantly in new guises-now as a slow-motion animation (perhaps, by the way, the first use of this technique) of a man being kicked out of doors; now as a pair of heads that change themselves into everything from a Neanderthal man to the Munich Paulaner-Thomasbrau logo; now as the method of appearance, disappearance and warping of the ordinary furniture of life; now as the intrusion of alligators and ostriches and other impossible exotica; etc.- that finally transmutes the classic clown-pratfalls into a metaphysical instrument of celebration." -Dr. William Moritz, Film Culture

ca 1927, 16mm, b&w/si, 10m, \$22 Available for sale on videotape.

Study #5

"For the music to this film, Fischinger chose a popular foxtrot, 'I've Never Seen a Smile Like Yours,' that had appeared as a number in an American musical feature, THE PERFECT ALIBI. Fischinger transforms the dance into a fantastic abstract ballet, in which two levels of 'dancers' flow past and

through each other: regular and orderly groups of thin-line, hard-edged figures (unmistakably male and female) which move in patterned configurations reminiscent of Busby Berkeley's later choreography, and extremely fluid, plastic figures which constantly change their consistency and size—fluttering, surging, swirling, melting across the screen like drops of water liberated from the laws of nature." —Dr. William Moritz, Film Culture

1930, 16mm, b&w/so, 3m, \$16.50

Study #6

"This little gem, next to STUDY NO. 8 the best of the black and white studies, combines a jolly popular air with a clear statement of the profound mystical imagery exploited in Fischinger's later works, especially RADIO DYNAMICS.

"The music is a fandango, 'Los Verderones' by Jacinto Guerrero, and the figures truly dance to the catchy rhythms, but beyond the barest requirements of choreography, there are two consistent patterns of interwoven imagery-one of flying objects in the warping currents of space (either inner or outer), and the second of the eye as a center of focushalf target, half mandala giving off waves of vibrations. These two images (represented by broad, fluid forms sweeping across the frame in fluctuating clusters) are linked by a pattern of dots that split like atoms again and again, sometimes seeming like a dynamic interchange between matter and space, and sometimes like darting points of focus or fragmentation of vision by the cosmic eye." -Dr. William Moritz, Film Culture

1930, 16mm, b&w/so, 2m, \$16.50 Available for sale on videotape.

Love Games (Liebesspiel)

"LIEBESSPIEL has a classical simplicity unique among Fischinger's work, with a clear sense of phrasing, development and beautiful spatial construction which mark it as his most perfect transcreation in a visual format of the basic musical ideas of melody and harmonies as they might occur in a song or lyrical air. It is significant in this respect that his efforts here were apparently not tied down to a specific piece of music, but rather bent on re-creating in visual terms certain pure concepts best known otherwise through music.

"The action is frankly and simply erotic, in the way tantric mandalas are often sensuous in expressing the yin-yang, male/female duality principle. The reproductive conclusion is exquisitely beautiful in its balanced form." —Dr. William Moritz, Film Culture

1931, 16mm, b&w/si, 2m, \$16.50 Available for sale on videotape.

Study #7

"For STUDY NO. 7, Fischinger found in Brahms' 'Hungarian Dance No. 5' a perfect vehicle for his optical experiments. On one hand, the sharp, fast rhythms are an ideal counterpoint for Fischinger's first complete exploration of absolute darkness as a space matrix, with hard-edged shapes twisting, flickering and curving through it, rushing past the viewer, razor thin, with astounding illusions of depth. On the other hand, the sensuous gypsy violins are played off against soft but solid shapes that curl about each other with rich geometric languor. Altogether the images are an excellent culmination of the basic visual concepts Fischinger had been working out in the first six studies, wherein the figures gain a modicum of interest in themselves, but function primarily as tracers of complex space constructs. Conceived, charted and executed like the rest of the black and white studies with thousands of separate charcoal drawings on paper, the classically simple effects here are no less amazing in their own way than the astounding multiplicity of STUDY NO. 8." —Dr. William Moritz, Film Culture

1931, 16mm, b&w/so, 3m, \$16.50

Study #8

"...Fischinger did not have enough money to buy the rights for the second half of Dukas' 'The Sorcerer's Apprentice.' Despite the lack of the finished ending of the music, this study remains the most complex, most stunning, and for the artist the favorite and most important of the black and white films.

"Fischinger makes no attempt to tell Goethe's story of the magician's helper (Disney was to do that ten years later) but instead he uses the textures and movements of the sounds themselves as the jumping off point for creating an especially rich world in which a multiplicity of forms and movements perform in a deep environment." —Dr. William Moritz, Film Culture

1931, 16mm, b&w/so, 4m, \$16.50

Study #9

"This was the first film of Oskar's which was worked on by someone else, in this case, his brother Hans. The basic designs for forms and movements were all made by Oskar, and Hans was assigned to complete the sequences, filling in the shadings on the outlined shapes as an apprentice, learning exercise. "The images in STUDY NO. 9 are synchronized with Brahms' 'Hungarian Dance No. 6,' probably in response to the success of STUDY NO. 7. The graceful figures perform charming choreography which makes STUDY NO. 9 one of the most pleasing of the series. The most memorable moment is a sequence in which dots and rays bounce off a semi-circle, flickering and dividing in conscious interplay with their own afterimages, a further extension into pure optics of Fischinger's ideas about atom-splitting.' -Dr. William Moritz, Film Culture

1931, 16mm, b&w/so, 3m, \$16.50

Coloratura

"KOLORATUREN (COLORATU-RA) was commissioned by Froelich Film as a trailer to [its] feature GITTA DISCOVERS HER HEART, starring a popular operetta singer...Gitta Alpar. One hears Gitta singing, but sees only Fischinger's abstract designs....

"The film was ordered as a rush job, and had to be delivered in three weeks. Fischinger locked himself in and worked steadily, completing it on time. Yet despite the rush, it shows no lack of care, no signs of haste. It is just as complicated and detailed as the other black and white studies, in fact containing the most sensational sequence in the whole series—the whirlpool and wipes that accompany the final high note." —Dr. William Moritz, Film Culture

1932, 16mm, b&w/so, 2m, \$16.50

FISCHINGER

Study #10

"Oskar Fischinger had begun working on the ballet music from Verdi's opera *Aida* about the same time as his work on 'The Sorcerer's Apprentice' for STUDY NO. 8. Family affairs and commercial business interrupted the work late in 1930, and the charcoal drawings for the first minute of the film lay idle for several months until later in 1931 when Oskar's younger brother Hans was assigned to fill out and execute the rest of the piece.

"Although following the plans Oskar had already charted, Hans tended to render the shapes with the sharper, more streamlined style he had worked out on STUDY NO. 9. Furthermore, he went back over some of Oskar's charcoals and added details with grey tempera. The result is an exciting synthesis of the styles of the two artists-Oskar's loose, flexible and soft images with Hans' tight, hard-edged images." -Dr. William Moritz, Film Culture

1932, 16mm, b&w/so, 4m, \$16.50

Study #11

"The elegant music of the minuet from Mozart's 'Eine Kleine Nachtmusik' provides a slow, luxurious and refined showcase for Fischinger's rococo spatial movements which emerge as ribbon-like strips undulating, furling and uncoiling, less like 'dancers' than the figures in some of the other studies, and more like actual manifestations of the music itself." —Dr. William Moritz, Film Culture.

1932, 16mm, b&w/so, 4m, \$16.50

Study #12

"STUDY NO. 12 is pure Hans Fischinger.... Hans' streamlined, eel like figures execute slow movements to the 'Torch Dance' from Rubinstein's Bride of Corinth. The leisurely pacing make this an excellent companion-piece to Oskar's STUDY NO. 11. A comparison will remind us (among other observations already noted with STUDY NO. 9 and NO. 10) that Hans tends to treat the screen as a relatively flat area with the figures moving on a shallow stage or plane surface, whereas Oskar handles the screen as a window opening on deep, dark space with figures moving through it in three dimensions." -Dr. William Moritz, Film Culture

1932, 16mm, b&w/so, 4m, \$16.50

Circles (Kreise)

Music: Grieg and Wagner. 1933, 16mm, color/so, 3m, \$16.50

Muratti Greift Ein

Music: Bayer's "Doll Fairy." A commercial for Muratti cigarettes.

1934, 16mm, color/so, 3m, \$22

Squares

Color reconstruction from original drawings.

1934, 16mm, color/si, 2m, \$16.50

Composition in Blue

"COMPOSITION shares the same jolly atmosphere as the commercials, but whereas each of Fischinger's previous films had utilized only one basic animation technique, COMPOSITION IN BLUE bursts forth with half a dozen different new techniques—mostly involving pixillation of three-dimensional forms....

"The basic format of the film centers around solid objects moving about in an imaginary blue room. Fischinger delights in setting up conditions so that the audience makes associa-

tions with probable or 'real' everyday happenings, and then extending the analogy beyond the limits of possibility, bursting the bubble of the audience's credibility. In the opening scene, Fischinger is careful to show the red cubes entering the 'room' through a door, so we will identify with this as a plausible situation. Then he subtly introduces a mirror as the 'floor' to the room, again gaining our confidence in this special but logical reality. Then at the climax of the film, a cylinder pounds on the mirrorfloor and creates circular ripples as if the floor had suddenly turned to water, something that pushes us, with a rush of delight, out of the realm of reality into a joyous world of sheer, absurd fantasy.' -Dr. William Moritz, Film Culture

1935, 16mm, color/so, 4m, \$22

Muratti Privat

Music: Mozart's "Turkish Rondo." A commercial for Muratti cigarettes.

1935, 16mm, b&w/so, 3m, \$16.50

Allegretto

"Visually, ALLEGRETTO is very rich indeed. Fischinger's fascination with the new (to him) technique of cell animation led him to experiment with multilayered see-through constructions which are more diverse and complex on the surface than those in most of his other films. At the same moment, one sees a background pattern of two overlapping concentric radiating circles, comet-like figures, sparkling and stretching diamonds, a row of teethlike triangles gliding down one side of the frame like a liberated soundtrack, and other sensuous or mechanized motifs. eaching moving independently. The colors are California colors-the pinks and turquoise

and browns of desert sky and sand, the orange of poppies, and the green of avocados. The figures work themselves up into a brilliant and vigorous conclusion, bursting with skyscrapers and kaleidoscopes of stars/diamonds, and every facet of the chic Hollywood design of the thirties. It is a celebration, plain and simple, of the American lifestyle, seen fresh and clean through the exuberant eves of an immigrant." -Dr. William Moritz, Film Culture

1936, 16mm, color/so, 3m, \$16.50

An American March

"Fischinger felt very depressed about the Disney Studios, and recalled in a very negative light the factory production methods, prescribed style, hyper-conservative taste and failure to experiment that he had encountered there.... Ironically, AN AMERICAN MARCH, the first film he completed after his job on FANTASIA, is the most Disney-like of all his works, with the representational image of the American flag dominating the film.

"Fischinger used the common Disney style of hard-edged, outlined figures painted on cells, but he carried the technique far beyond Disney's limits and made it an integral part of the meaning of the film. Fischinger has chosen to discuss the idea of America as a melting pot, and he shows this literally by causing the elements in the film-form and color—to melt." —Dr. William Moritz, Film Culture

1940, 16mm, color/so, 3m, \$16.50

Radio Dynamics

"I believe this to be Fischinger's best film, the work in which he most perfectly joined his craftsmanship with his spiritual ideas into a meaningful and relatively faultless whole. No music distracts from the visual imagery which moves with sufficient grace and power of its own.

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"The film has the structure of voga itself: We see first a series of exercises, only exercises for the eyes or the sense of vision-fluctuating and stretching rectangular objects; then we see a statement of two icons representing meditation, one an image of flight into an infinite vortex defined by finite movement, and the other an image of two eyes' irises opening and expanding/contracting while between them grows a third eve of inner/cosmic consciousness. After a brief introductory exposition of these three themes, each is repeated in a longer, developed version, the exercises working themselves up into complex stroboscopic flickers, and the hypnotic rhythms of the expanding/ contracting eyes unite with the motion of the passing rings of the vortex, making the flight become a two-way, inward and outward, flight with the vortex as the eye of the observer as well as the eye of the universe." -Dr. William Moritz, Film Culture

1943, 16mm, color/si, 4m, \$16.50 Available for sale on videotape.

Motion Painting I

"The oil-on-plexiglass technique of MOTION PAINTING NO. 1 has been described in the main text. By all odds so delicate and difficult a process for a ten-minute film might well. have resulted in a failure or a weak film. At one point, Fischinger painted every day for over five months without being able to see how it was coming out on film, since he wanted to keep all conditions, including film stock, absolutely consistent in order to avoid unexpected variations in quality of

image. Thus it is a tribute to Fischinger's skill and artistic vision that MOTION PAINTING NO. 1 turned out, in fact, excellent.

"Volumes could be written about this film which stands in length and complexity as Fischinger's major work. It is perhaps the only one of his films which is truly and completely (or purely) abstract (or absolute). Its images are actors in a complex being which modulates and transforms itself before our eyes, an object and an experience at the same time, something we must feel and contemplate, and meditate through." -Dr. William Moritz, Film Culture

1947, 16mm, color/so, 11m, \$27.50 Available for sale on videotape.

TV Commercials

MUNTZ TV and OKLAHOMA

"The MUNTZ TV commercial was painted in the same technique as MOTION PAINTING NO. 1 (but consciously limited to shades of black, white and grey), and at its best moments, with the same vigor and brilliance." —Dr. William Moritz, Film Culture

1952, 16mm, b&w/so, 2m, \$16.50

All the above films are available for sale. Inquire for price.

Holly Fisher

Apple Summer

Portrait of artist Donn Moulton at work and play, laced with a personal meditation on artmaking. Filmed in Maine, Cambridge and New York City.

Camping in Maine with friends evolved into a spurt-framed portrait of one of these characters, painter Donn Moulton. Footage of Moulton in his studio is intercut with expressionistic material (composed in camera) from Maine, to become a personal exploration of creative process. The roughedged, cross-cut, free-wheeling form reflects ways in which my notions of art-making differed from Donn's, while simultaneously expressing his own high energy, humor and good nature.

"Fisher's films reflect an extraordinary combination of technical virtuosity and personal expression." —Richard Peterson, Director, USA Film Festival

Shown: International Flaherty Film Seminar, 1974.

1974, 16mm, b&w/so, 25m, \$50

Glass Shadows

Choreographed play of real and reflected images, mostly of the filmmaker. Also involving window frames, a pane of glass, light projected by the rising sun, and the sporadic pulse of a leaky kitchen faucet. My studio, Cambridge, Mass.

"...Fisher is light-handed, but not in the sense of frivolity or even the purely random, for there is also a sense of estimation and hypothesis in her selected camera gaze. Can one be both spontaneous and disciplined, motivated by theory, but charged with the risks of multivalent inspiration in a camera movement (as are great oriental brush painters in their gestural craft)?

"...I find [GLASS SHADOWS] a film that challenges feminist theory to expand its vocabulary and judgment to include not only a mode of negative critique, but also a more positive exploration of visual pleasure, a direction that more of us now are anxious to pursue."—Maureen Turim, Journal of Film and Video XXXVIII

1976, 16mm, color/so, 25m, \$50

Chickenstew

Assisted by Ron Blau.

Re-enactment of a mellow evening with friends—a narrative film...in which synchronous sound, a static camera, a shiny cook- pot, friends, and an old wood stove conspire in a game of hide- and-seek with the spectator involving point-of-view and film illusion. A watched pot?

1978, 16mm, color/so, 10m, \$20

From the Ladies

Filmed in the multiple-mirrored women's bathroom of the New York City Holiday Inn—a space designed exclusively for me (a woman), which seemed simultaneously attractive and repulsive, and in which the most visible object was myself looking at myself, looking at... In pursuit of contradictions. FROM THE LADIES is an orchestration of tensions resulting from this dialectic between myself as filmmaker and as film subject/object/woman.

The structure combines formal and narrative means to delineate a pursuit of contradictions. The picture is lush and fluid, funny, vulgar, and highly repetitive, as the work records an increasingly obsessive exploration. Tempo is articulated through shot duration, and shifts in conjunction with game-playing with real and reflected images, active and passive tenses, levels of subjectivity and abstraction. The track superimposes random mechanical sounds and an intermittent running narrative from conversations with Evelyn, the hotel theater ticket salesperson, over a chant-like chorus made from processed interviews with hotel cleaning women.

1978, 16mm, color/so, 25m, \$50

FISHER

This Is Montage

While learning to type, and inspired by a passage from Sergei Eisenstein's *Film Form*, this work about film and language simultaneously affirms and contradicts his theory of film montage. The film lies somewhere between an homage to and a wink at Eisenstein.

1978, 16mm, color/si, 7m (18fps), \$10

The Wildwest Suite

Each of the four parts derives from the optically-printed recycling of a single roll of regular 8mm original shot while on a car trip through the Southwest USA with my husband and three step-children, summer 1978. In the course of the work cyclical image-phase structuring procedures are developed which variously combine accidental and highly determined factors, and which result in a multi-dimensional process of interfacing. The SUITE tells the story of its own making, while each successive part results from looping procedures which extend space and time to place the spectator in an increasingly direct eye/ mind relationship to the film presence.

Part I: Amarillo and Part II: Westcliffe Stampede

AMARILLO: An improvised weave of images snatched from the roadside while driving through Amarillo-windmills, Winnebagos, billboards, seat belts, step-children, landscape. Spontaneous printer manipulations involving play with time, movement scale, interior/ exterior, frame:image ratio, etc., combine with a totally irregular looping procedure to result in a continual recurrence of frames and images within a random and ever-shifting context.

WESTCLIFFE STAMPEDE: From material shot at a small annual Colorado rodeo. A less improvised work in which a reorganization of the original frame combines with a looping process to focus on rhythmic patterns, shapes, and forms, of cud-chewing bronco bulls and other rodeo memorabilia. Within this repetition and interweave of imagery, a process of interfacing emerges involving foreground/background, past/present, memory/anticipation.

1980, 16mm, color/si, 14m (18fps), \$28

Note: Parts I and II are distributed on a single reel.

Part III: Ghost Dance

Derived from film shot while descending Arizona's Canyon de Chelly. Here a highly systemic procedure of recycling maximizes the phenomenological possibilities that occur with the consistent use of this interfacing process.

As a record of our descent from rim to Navajo ruins on the canyon floor, GHOST DANCE has intrinsic narrative underpinnings: through doubleexposure (in the original material), a reorganization of the 16mm frame into a cross-section of adjacent 8mm frames, and a strict progressive looping procedure, image-phase sequencing creates a balance of fragments from time/past and time/future. The spectator is immersed in a continual interchange of memory and anticipation; in seeking an equilibrium within this flux s/he is placed in a state of on-going presentness.

1980, 16mm, color/si, 25m (18fps), \$50

Part IV: Blue Movie

Conceived as a visual duet for parallel double projection, BLUE MOVIE is a coda which synthesizes formal themes and strategies used throughout the SUITE within an intuited and lyrical format. Imagery is once again gathered from a moving car—a slice of horizon at twilight, sunset, a small white cloud, craggy sandstone landscape, faces and a rear-view mirror. The lateral montage emphasizes the horizontality of the Southwestern landscape.

1980, 16mm, color/si, 16m (18fps), \$32

Special Package: Parts 1-4, \$100

Soft Shoe

Filmed in Romania, Germany and Paris, including images from Documenta 6, Kassel, W. Germany; and from the Beaubourg Museum, Paris. Swinging udders, convent, nude descending, woman walking, Dachau, voices in a bread shop... Optical printing links East with West in a mosaic of layered and shifting images. This film is about walking, and about memory-personal and collective. While the subject of SOFT SHOE is precisely modulated, any meaning is carefully left open.

"Its fracturing of the frame and the repetition of images are both kaleidoscopic and Muybridgeian... At times the frame looked like a fragment of a David Hockney photo-montage and at times, coupled by the mood of the piece and the soundtrack, it felt like a multiscreen Bruce Baillie film. It reverberated with many things in my mind." —Ricardo Block, Consultant, Jerome Foundation

Funded by the Jerome Foundation.

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; Athens International Film Festival. Parabola selection, 1987.

1987, 16mm, color/so, 20m, \$60

Michele Fleming

Tropical Depression

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For twelve years I lived in Florida. The longer I resided there, the more I noted the difference between the way I viewed the state, and the way tourists and natives saw it. This contradiction is the basis for TROPICAL DEPRESSION. The film is a collection of sound and image... any element which suggested the mood or tone of my vision was considered. The result is an intensely personal perspective... a Florida postcard, so to speak; however, one that I don't expect you would find in a souvenir shop on Clearwater Beach.

"...TROPICAL DEPRESSION uses images from Florida's boom to create an alternately elegiac and terrifying manic essay on the Sunshine State's ersatz paradise. The potent, recurring image of a grainy billboard picturing the Solarcaine lady wincing in masochistic pleasure as she sprays her parched, carmine hide is the film's most telling motif." —Linda Dubler, Curator of Film, High Museum of Art

1987, 16mm, color/so, 10m, \$15

Left-Handed Memories

"Like any worthwhile piece of art, LEFT-HANDED MEMORIES can be read several ways. Images of frames and framed materials recur. Pages of a dictionary flip by, and it is here that the viewer can see a reference to Will Hindle. Entry words echo his film titles-BILLA-BONG, CHINESE FIREDRILL, etc. A soft-focus female nude, reminiscent of an Edward Weston photograph, becomes increasingly scratched as the footage runs, a memento mori of the plastic material itself. Much, the film tells us, is beautiful, and much will be forgotten. As the tail of Hindle's CHI-NESE FIREDRILL runs in an exquisitely small horizontal strip across the bottom of the frame, the last light flares, signaling the end, and the quiet title, "for Will," appears, I feel that, yes, it is beautiful, and not forgotten. Not quite yet."—Tom Whiteside, Independent Spirit, Spring 1990

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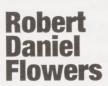
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y works BULL EDAUL Awards: Best Experimental Film, 28th Annual Ann Arbor Film Festival (also included in national tour); Best of Festival, ARTSWATCH Film and Video Festival; Silver Medal Award, Charlotte Film and Video Festival; cash award, 21st Annual Sinking Creek Festival; Director's Choice, 10th Annual Black Maria Film and Video Festival (also included in national tour).

16mm, color/so, 15m, \$20



TV

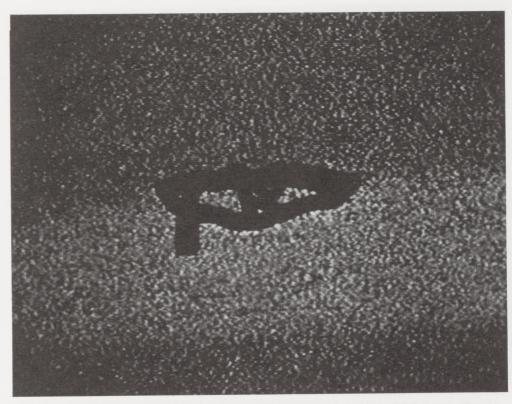
A film for the TV generation. Your TV is alive and it's smarter than you think. "Just sit back and let loose your inner self."

Shown: Ann Arbor, Dogs of Film.

1987, 16mm, b&w/so, 3m, \$10

The Garden of Eden

A chaotic, but methodical journey through the realities or unrealities of the mind of an individual desperately reaching for an escape from the industrialized modern society in which he is engulfed.



TV by Robert Daniel Flowers



The Garden of Eden by Robert Daniel Flowers

F FILM

FLOWERS



Adam Went on to Till the Soil by Robert Daniel Flowers



Are There Fairies Dancing on the Lawn? by Robert Daniel Flowers

Shown: Ann Arbor, Athens International, Humboldt, Kent State, Dogs of Film.

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1971, 16mm, b&u).

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An Open Lette

1988, 16mm, color/b&w/so, 8.5m, \$25

Adam Went on to Till the Soil...But What Ever Happened to Eve?

A vision of Eve in a greenhouse paradise. Discontented, she takes a bus to the city while Adam is in the fields. There, she assumes the position of barmaid and occasional stripper in a sleazy nightclub that is the prime target of an apocalyptic fire. This is a reaction against the concept of the fall of humankind as presented in the holy Bible, which in most Christian circles places the blame completely on Eve herself. The absurdity of this idea and the film itself should be recognized.

Shown: Ann Arbor, Kent State, Dogs of Film.

1989, 16mm, color/b&w/so, 11m, \$25

Are There Fairies Dancing on the Lawn?...And If There Are, Can I Catch Them in a Net?

The religious existence constructed in four stages. A progression of events. Each scene is allegorical, a puzzle of symbology, from the initial cause to its extinction and finally to its representational aftermath. It is a personal vision of the realization of the confines of religious dogma and their eventual defeat and the realization of residual traces left over after its destruction.

The average shot length is one minute without cut or camera movement. Each is intended to be meticulously analyzed or

FONOROFF

simply watched without loss of attention. It is a reaction to the quick- cutting, rapid-fire sequences of shots currently the norm. It is an attempt to slow the pace to a noticeable level.

1990-1991, 16mm, color/b&w/ so, 25m, \$50

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Focus Pocus Film Squad

Screening's Logo

The perfect way to start any film showing. Visually a "welcome to the movies" message, and aurally an edited version of the public discussion following several underground film screenings.

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, b&w/so, 3m, \$5

Focus Pocus Scholastic Teaser Reel

Three amusing tidbits:

a. A documentary on Filmmaking by Magic.

b. A lesson on using mix-room sound dummies.

c. A documentary on a hot dog/falafel stand.

Of particular interest and possibly required viewing for film students, and lovers of falafel.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/b&w/so, 13m, \$13

An Open Letter

An open letter to the world. An experiment in dramatic technique. A detective story. An experiment in inexpensive optical



Are There Fairies Dancing on the Lawn? by Robert Daniel Flowers

effects. Something to think about content-wise. Something to think about film-wise. (Has two four-letter words in it.)

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/so, 6m, \$7

Nina Fonoroff

Big Story

Through an assortment of traveling mattes, elipses and non sequiturs, the remnants of a story begin to emerge: a conspiracy of three men who represent an institution flaunt an "official" discourse derived from the news media and incriminate themselves in the process. The strident voice of a

newspaper hawker announcing the day's headline is set against a series of glass buildings that constitute, presumably, the scene of a crime committed by an unknown assailant against no one in particular

"If everything—life, news, fiction—is reduced to a story that is told in a set formula, then nothing has meaning anymore." —Robert Hawk, Film Arts Foundation Festival

Award: San Francisco Art Institute Film Festival, First Prize, 1987. Shown: Visual Studies Workshop, Rochester, N.Y.; San Francisco Cinematheque; Film Arts Festival, San Francisco.

Other distribution: Film-Makers' Cooperative, N.Y.

1984, 16mm, color/so, 10m, \$20

Some Phases of an Empire

Using footage rephotographed from the Hollywood spectacle OUO VADIS, this film is a densely layered montage on the themes of power, sexuality and aggression. Rather than a "deconstruction" of the film from which it is derived, its overall effect might better be described as "decomposition" or "derangement" of the original elements. Culled from a variety of recordings of spoken texts (including "Rebecca of Sunnybrook Farm") and music (the Hary Janos Suite by Kodaly), the soundtrack is edited in a manner that underscores the rhythm of the images, and alludes to the presence of unconscious associations with the story of the original film.

The Emperor meets his demise through the agency (the voice)

F FILM

FONOROFF

of a wicked Queen, whose lust for power is equalled only by her capacity for destruction.

Award: San Francisco Art Institute Film Festival, First Prize, 1987. Shown: Visual Studies Workshop, Rochester, N.Y.; San Francisco Cinematheque; Catskill Center for Photography, Woodstock, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.

1984, S8mm, color/so, 9m, \$20

Department of the Interior

I had been thinking about the nature of "echo," as both an acoustical and visual phenomenon. I had hoped to defamiliarize material which seemed to adhere to the demand for wholeness. My aim was not to "represent" or "express" a particular state of mind or emotion, but to endeavor to generate a set of possibilities for new connections between sensory experience and the experience of meaning.

"...a richly mysterious film...black and white rooftops, barren trees, an apartment complex and a parking lot twist and turn into positive and negative imagery, and a negative sun blackened the sky... The melodious voices were stopped in their tracks and reversed so that audio decay became the attack and attack became decay. The film had the look of an animated Moholy-Nagy photogram in its silvery abstraction. The dramatic shifting of tones and sounds was disorienting and started me thinking of new approaches, not only for film but for perception in general." -Mark Durant, Artweek

"Evokes a profound sense of loss and sadness. It is on the brink between eloquent discourse of an interior crisis and ranting madness." —John Columbus, Black Maria Film Festival, 1986.

Awards: Black Maria Film Festival, Honorable Mention, 1986. Onion City Film Festival, Experimental Film Coalition, Chicago, First Prize, 1987.

Other distribution: Film-Makers' Cooperative, N.Y.

1986, 16mm, b&w/so, 8.5m, \$25

A Knowledge They Cannot Lose

The film concerns the death of my father and the ways in which I was partially able to come to terms with his loss. It is largely about my effort to construct, through memory, an impression of how his life influenced mine and the lives of other people. There is footage of my father taken over the years, images of his handwriting in the form of his journals and letters I'd received from him, scenes of myself reading from his journals and footage shot from television. The soundtrack consists of diverse material: audiotapes that were recorded in my family when I was growing up, testimonials of people who had grown close to him in the last years of his life, Yiddish folk songs. I was obliged to search for and select traces of my father's life from fragmentary evidence, never able to assemble a complete "portrait."

The film is concerned with tensions that arise around the notions of fact versus fiction, truth versus falsification, and in making it I was dealing with the grieving process by experiencing the effect of looking at images of a person who is dead. The theme of a Jewish tradition is also central to the film, as conveyed through music and storytelling, and the idea that knowledge of a cul-

tural tradition can be passed on from one generation to the next, but must necessarily be transformed in the process.

"Her searching attitude suggests that with the loss of her father came a questioning of the role, not of a particular father, but the father figure-a refusal of authority, and an appreciation of her father's cycles of learning, teaching, learning. As Danny Kaye, playing Hans Christain Andersen, tells a group of children the story of a piece of chalk that saw itself as the source, not the transmitter of knowlede, one senses Fonoroff's sorrow at the loss inherent in the film image, and a yearning for the source of the image, not just its projection." -Kathy Geritz, Pacific Film Archive

Awards: Grand Prize, Black Maria Film Festival, 1989; First Prize, San Francisco Art Institute Film Festival, 1990. Shown on "Independent Focus," WNET-TV, New York.

1989, S8mm, color/so, 17m, \$45

Darrell Forney

Holey Cats

Classical music and experimental sound and documentary sound collide, quietly, to the purr of a big annual cat fair in the California capital, making it a poor man's feline Fellini fantasy. General audience; kids and cats especially.

1969, 16mm, b&w/so, 8m, \$10

Banjo Pie

"...one of the most curious events I've ever seen on film, and the marvelous madness of its maker ought to be encouraged." —Standish Lawder. Award: Bellevue Film Festival. 1971, 16mm, color/so, 7m, \$10

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1973. 16mm. color/b

Deborah

Untitled: Hand

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Award: San Francisco

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1980, 16mm, b&u/si

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3m, 135

Not Yet

Church

Camera-edited and a/b rolled, this film is a one-time close look at life/death symbolism of a Jackson, Calif., Serbian church.

Music by Sammartini.

1971, 16mm, color/so, 3m, \$5

Egg Tide

A good example of what happens when you invite a friend over to look at your latest documentary film of a rat trap smashing an egg, recording the criticism and remembering to preserve it. Thanks, David!

1971, 16mm, color/so, 5m, \$5

Olives

If Richard M. Nixon ever has a comeback, this film will tell you why. He axed for it.

1971, 16mm, b&w/so, 3m, \$5

Omaha Nebraska

About 100 or 200 postcards make up this film, quite quickly, with Groucho singing the title. They liked it in Stockton. A good show popper. Purchased by Sacramento County Library.

1972, 16mm, color/so, 4m, \$5

Tower

A simple study of a very big water tower with overtones of mystery, play, the past and a presence. The last part of the film (8mm blown to 16) reveals the essence of making a movie about a fixed object. Shown at Humboldt State Film Festival with a mention from James Broughton.

Credit: 2nd camera—Robert Weidner.

1972, 16mm, color/so, 12m, \$15

Home on the Range

A friend gave me a "pornographic" 8mm film and I refilmed parts of it, and added animation. Shown at a filmmaker's retrospective in Sacramento, 1973, and there are still some questions my mother wants to ask me about this film.

1973, 16mm, color/so, 3m, \$5

Not Yet

A montage of images and ideas strung together in collusion with one another: people, ecology, funk and personal. Tearing down the Alhambra Theatre (Sacramento) to Spike Jones' rational music; Spaghetti Homes; Early California Spinach and much, much more!

1973, 16mm, color/b&w/so, 25m, \$25

Deborah Fort

Untitled: Hands

Shot on animation stand with optical printer on high contrast film using hands as the object of study. Through the use of repeated visual rhythms the film creates its own loud silent sound track.

Award: San Francisco Art Institute Film Festival, 1980.

1980, 16mm, b&w/si, 5m, \$10

Untitled: Three Parts

A concerto in black and white for three solo voices. Part One: The party. Part Two: Canines. Part Three: The Nude. Uses repeated and manipulated imagery to create the visual score.

1980, 16mm, b&w/si, 7m, \$14

Mockingbird

An abstract study of struggle. The film uses the flightless flappings of a plastic wind-up bird to illustrate struggle and loss. Vocals: Laurie Cannon.

Shown: Ann Arbor Film Festival, 1984

1981, 16mm, b&w/so, 4m, \$8

My Mother's House in Albertville

An exploration of the new meaning of the extended family. The film was originally conceived as documentation of an installation of the same name. The soundtrack (not part of the original installation) takes the film beyond documentation, and it takes on a life of its own. The soundtrack traces one family's history from 1951 to 1981. The visuals use the form of the grid and movements of objects (daylight spools) within the grid to represent the movement of the various family members over the years and the country. I.V. bottles filled with film and water at the bottom of the grid represent the four children in the family.

Shown: Ann Arbor Film Festival, 1984.

1981, 16mm, b&w/so, 11m, \$20

I Scream

A short film joke with manipulated sound. Loss on a hot summer day.

1982, 16mm, color/so, 3m, \$6

It Only Hurts

In 1977 the ceiling of my studio fell in, I was hit by a car and the engine of my motorcycle seized. Six years later I started a film dealing with frustration. Four years after that I finally understood frustration, and finished the film.

1983-1987, 16mm b&w/so, 8m, \$16

Freude

Promise Her Anything But Give Her the Kitchen Sink

"...an interbalancing of opposing emotions, a beautiful lovepoem to her husband, a journey of mind-expansion and woman's statement of rebellion." —Kirk Tougas, *Georgia* Straight

"Freude combines the most glorious artifacts of California living with a melange of domestic, maternal, and wholly personal symbols. The result is a free-flowing pastiche whose essence is the filmmaker's love of husband, babies, friends and West Coast." —Karen Cooper, Film Forum

"Freude's diary. It is very personal and light in form. We see a birth; scenes at home, on beaches, with friends, and alone; and clips from TV and films. It flows easily and it all has a very special warmth about it." —Jonas Mekas, Village Voice

1969, 16mm, color/so, 3m, \$10

Stand Up and Be Counted

Co-maker: Scott Bartlett.

A continuous dissolve into a series of happy nude couples in various configurations: female/male, female/female, male/ male, as the Rolling Stones sing "We Love You."

1969, 16mm, color/so, 3m, \$10

Shooting Star

Homespun comedy about transformation. There is nothing more than meets the eye.

1970, 16mm, color/b&w/so, 5m, \$10

Sweet Dreams

In dream time and form, the film structures a child/mother and child/dolphin relationship and links the movement of the dolphins to the movement of the child.

"...the soundtrack (humpback whales), emphasizes a primeval language of communication, finding union with the natural languages of the child." —Kirk Tougas, Georgia Straight

1971, 16mm, color/so, 3m, \$10

Folly

Sometimes called BRIDE AND BROOM, FOLLY shows a woman sweeping the sand endlessly back into the sea. Makes a short and sweet statement on the nature of repetition as part of the human condition with special reference to women. An amusing film for a feminist program.

1972, 16mm, color/so, 3m, \$10

One & the Same

Co-maker: Gunvor Nelson.

A self portrait by two women filmmakers in celebration of their friendship and filmmaking.

1973, 16mm, color/so, 4m, \$10

Women and Children at Large

"WOMEN AND CHILDREN AT LARGE is a totally entertaining film. Unlike many women's films, it is not a documentary or narrative directed at women's issues. Rather, it might be considered a comedy for the women's movement. It is a feminist film not because of any political message but because of the liberation implicit in its imagery. There is a musi-

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FREUDE



Sink or Swim by Su Friedrich

cal soundtrack but no dialogue; the images come fast and surreal, jarring images from a mythic kingdom, where hugely pregnant women rock on and babies fall flat on their face. A really joyous celebration of women, life and film." — Camille Cook, Chicago Art Institute

1973, 16mm, color/so, 7m, \$15

Special Package: My Life in Art

Includes SACRED HEART OF JESUS, PROMISE HER ANY-THING BUT GIVE HER THE KITCHEN SINK, SHOOTING STAR, STAND UP AND BE COUNTED, ADAM'S BIRTH, SWEET DREAMS, FOLLY, WOMEN AND CHILDREN AT LARGE and ONE AND THE SAME.

Note: SACRED HEART OF JESUS and ADAM'S BIRTH are available only in this package. The other films are available in package or separately.

1968-74, 16mm, color/so, 40m, \$40

Su Friedrich

Cool Hands, Warm Heart

A semi-narrative adventure in which one woman confronts several others, as they each perform typical feminine hygiene rituals on a crowded city street.

"Building on proverbs, metaphor, and the principle of a radical feminist imagination, Friedrich creates a world in which women's private rituals become public spectacles. Filmed in the streets of New York's Lower East Side, COOL HANDS, WARM HEART works through questions of danger, attraction, violence, and, ultimately, the transformative power of bonding between women. This work is an unusually original vision, re-imaging public space as a sort of Cool World inhabited by women of daring." —B. Ruby Rich

Award: Athens International Film Festival, Special Merit Award, 1980. Shown: Women's Film Festival, N.Y., 1981; Women's Film Festival, Munich, 1982.

1979, 16mm, b&w/si, 17m \$40

Scar Tissue

I combined simple, repetitive images with varying amounts of clear and black leader in order to notate as precisely as

possible the essential rhythms and emotions of midtown Manhattan, while simultaneously undermining them. SCAR TISSUE concerns the chaste being chased and the captor being captive.

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"...powerful and economic. Setting out to film street activity, Friedrich ends up with basically two images-women's legs skittering in high heels, and men's midsections, hands folded self-righteously across stuffed shirts or planted belligerently in pockets. Juxtaposed, the two appear as if from totally different species; the film left me with a yen to see one of those heels planted splat in the middle of one of those bellies." -Amy Taubin, Village Voice

Shown: Whitney Museum, 1987; Rotterdam International Film Festival, 1988.

1979, 16mm, b&w/si, 7m (18fps), \$18

Gently Down the Stream

Constructed from fourteen dreams taken from my journals. The text is scratched directly onto the film, so that you hear your own voice as you read. The "framed" images accompanying the words are of women, water, animals and saints, which were chosen for their indirect but potent correspondence to the text.

"...her films (particularly the celebrated GENTLY DOWN THE STREAM) signalled an important change that was occurring within the evolution of experimental cinema...it demonstrates her considerable technical talents and formal creativity." —Bruce Jenkins, Millennium Film Journal

"The film portrays a dreamscape where society's conflicts step on stage in muted, mysterious forms." —Kathleen Hulser, In These Times "What's so striking is her use of film to create a language which corresponds materially to the semi-conscious state between dreaming and waking." —Jo Comino, City Limits, London

Shown: Osnabruck Film Festival, West Germany, 1983; Women's Film Festival, N.Y., 1983; Women's Film Festival, Montreal, 1985; Haifa International Film Festival, Israel, 1985; Experimental Film Festival, Argentina, 1983

1981, 16mm, b&w/si, 14m (18fps), \$40

But No One

As in GENTLY DOWN THE STREAM, I began with a dream, but this time the words appear alone, on black, scratched in a more variegated style. They create images and rhythms independent of the filmed images, so that you "read to the beat." The filmed images of construction workers, prostitutes, firefighters and fish for sale are quite familiar, while the text describes a nightmare whose characters are all implicated in a terrible conflict. I couldn't decide who to "blame" for the dream, so the fat boy, the women, the babies and myself all became suspected and inspected through the making of the film.

"...it threatens like an unlit alley." —Barbara Kossey, *L.A. Artweek*

"Vernacular but tough-minded images are laced together with a sharply etched, poetic text which conveys high-powered metaphors and the pensive, paradoxical and gentler side of her thoughts and feelings." —Lindley Hanlon, Millennium Film Journal

1982, 16mm, b&w/si, 9m (18fps), \$22

The Ties That Bind

An experimental documentary about my mother's life in Nazi Germany and her eventual marriage to an American soldier. In the voiceover, she recounts her experiences, while the images portray her current life in Chicago, the assembly of a model German house, contemporary peace marches, archival footage of Germany, sensationalist newspaper headlines, her first years in America, and much more, woven together to create a dialogue between past and present, mother and daughter.

"The best of the New Directors/ New Films Festival... The film is an original: a moving and courageous tribute from a child to her mother's beleaguered memory." —David Edelstein, Village Voice

"...the ties that bind are not only the supposed benevolences of motherhood, but also the repressive dictates of the Fatherland... In effect the film is like a court transcript of a mother brought to trial (albeit kindly) by her own daughter... it connects its effective literalism with a group of complex issues: the shifting attributes of memory, the repression of familial contempt and the economy of fascism." —Barbara Kruger, *Artfo-*

Shown: New Directors/New Films, Museum of Modern Art, 1985; Whitney Museum Retrospective, 1987; Women's Film Festivals in Montreal, Rome, and Holland, 1984-1986; Festival of New York Independent Films in Haifa, Tel Aviv and Jerusalem, 1986

1984, 16mm, b&w/so, 55m, \$125 Available for sale on videotape.

Damned If You Don't

"...a real prize. Beautifully shot in black and white, it blends 'conventional' narrative technique with impressionistic camerawork, symbols, and voiceovers to create an intimate study of sexual expression and repression. (It begins with footage from) a stylist old potboiler about an isolated convent. whose tale of passions leashed and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces. As the two women's lives come closer to joining, voiceovers from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme... When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream."-Andrew Rasanen, Bay Windows

"...passionate and genuinely innovative...a lyrical evocation of the mystery of memory and the development of sexual identity." —Amy Taubin, Village Voice

"...as good humored as it is daring." —Scott Macdonald, Film Quarterly

Awards: Best Experimental Film, Athens Film Festival, 1989; Best Experimental Narrative Film, Atlanta Film Festival, 1988. Shown: Whitney Biennial, 1989; film festivals in New York, Chicago, Los Angeles, San Francisco, Toronto, Winnipeg, London, Creteil, Denmark.

1987, 16mm, b&w/so, 41m, \$125 Available for sale on videotape.

Sink or Swim

Through a series of twenty-six short stories, a teenage girl describes the childhood events that shaped her ideas about fatherhood, family relations, work and play. As the stories unfold, a dual portrait emerges: that of a father who cared more for his career than for his family, and of a daughter who was deeply affected by his behavior. Working in counterpoint to the forceful text are sensual black and white images that depict both the extraordinary and ordinary events of daily life. Together, they create a formally complex and emotionally intense film.

"SINK OR SWIM is the kind of non-commercial but accessible film that throws a new and startling light on familiar subject matter." —Michael Upchurch, Seattle Times

"a personal chronicle about language, memory and Dad that strikes hard, and deep." —Manohla Dargis, *Village Voice*

"Much of the richness of this autobiographical film, whose honest engagement with essential human dilemmas proves immensely moving, stems from its refusal to make simple choices or settle into unambiguous positions." —Fred Camper, *Chicago Reader*

Awards: Grand Prix, Melbourne Film Festival; Golden Gate Award, San Francisco Film Festival; Best Experimental Film, USA Short Film and Video Festival.

1990, 16mm, b&w/so, 48m, \$145 Available for sale on videotape.

FRIEDRICH

First Comes Love

FIRST COMES LOVE is somewhat like an extended musical number, with perfectly choreographed scenes of four traditional wedding ceremonies accompanied by a schizophrenic, but amusing, medley of popular love songs. The celebratory atmosphere is interrupted midway through to remind us that there are still a few countries in the world that refuse to legitimate homosexual unions. The song and dance then proceeds until the happy couples depart, leaving behind a dwindling crowd and a few altar boys, who carefully sweep up the rice that covers the pavement like snow.

The film doesn't attempt to defend or discredit the institution of marriage. Instead, it reveals many subtle emotions surrounding the event and raises questions about how the double standard regarding marriage affects both gay and straight couples.

Shown: Festival of Festivals, Toronto, 1991; New York Gay and Lesbian Experimental Film Festival, 1991.

1991, 16mm, b&w/so, 22m, \$60 Available for sale on videotape.

Sallie Fuchs

It Scares Me to Feel This Way

This is a strange and disturbing first film by Sallie Fuchs documenting and commenting on her condition as a bulimic (an eating disorder that generally involves huge food binges followed by throwing up). The filmmaker does not step out of her frame of mind as a bulimic, but aggressively defends her way of life to the family members who appear in the film and the film viewers she ad-

dresses. Shot in black and white and harshly lit, the film can thrust its subject jarringly close to us, yet at the same time keep its cover and distance. Images of Sallie Fuchs, her long thin arms bound at each wrist by a stack of heavy bracelets, displaying her prowess at toilet plumbing following a customary throwing-up session after dinner, or rolling a skeleton across her own stark rib cage, become unforgettable. This is not a film where the medical/psychological subject of bulimia is presented, analyzed, packaged and mediated by an outside observer; it is a self-portrait, a strong expression of the maker's pride, anger, and suffering.

Awards: Suffolk County Film Festival, 1988

1987, 16mm, b&w/so, 11m, \$25

Robert E. Fulton

Starlight

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloodhound; his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

1970, 16mm, color/b&w/so, 4.5m, \$1

Swimming Stone

Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

16mm, color/b&w/so, 14m, \$5

Vineyard IV

Glen Denny observed: "This film is not ocean, it is panther stalking jungle."

Camera flows because it is free to move through space.

Other distribution: Collection, Museum of Modern Art, N.Y.; Carpenter Center for Visual Arts, Harvard University.

16mm, color/b&w/so, 3m, \$1

Path of Cessation

"A transition from a static study of a Nepalese courtyard to a swirling collage of exotic overlay. This is quite an amazing film." —Calvin Ahlgren, San Francisco Chronicle

"We are not tricked into the belief that we've visited Tibet by proxy. Here is the wonder of your works, Bob: that you know, always, whatever part of the World you bounce light off, you are in yr. own backyard... albeit all these strange (and familiar) creatures move thru that infinite 'yard' of yr. mind. How simply wonderful... Each film a growth: all of the same spirit. What more can I say but... Thanks!" —Stan Brakhage

"In PATH OF CESSATION the image that is communicated to us by Fulton is a highly mystifying one. Rather than analyze, or enter into a dialogue with the Tibetan culture that he photographs, Fulton has succumbed to it, and through the process has presented us a work of great surface, as well as formal, beauty.

"Fulton seems to choreograph the rhythms of movements within the frame in relation to the movements of the camera. Furthermore, his skill as an editor established a highly dynamic and kinetic sense of rhythm in the pacing of the shots themselves." —Lucy Fischer, Soho Weekly News

1974, 16mm, color/b&w/so, 15m, \$10

Aleph

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the seen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A yin/yang interchange makes light's transparency into density, while the darkness metamorphoses into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

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"In ALEPH, Fulton has committed to a single projector modality and achieved a focus which permits exegesis of unlimited interpretation... The perceiver's REM synchronizes with frame flow in a conflict-integrating rhythm. New spiralling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade." — Christine Tamblyn

1982, 16mm, b&w/si, 17.5m, \$35 Available for sale on videotape.

Wilderness: A Country in the Mind

Directed and filmed by Robert Fulton. Produced by the Wilderness Society. Music by Timothy Marquand. Dedicated to Ansel Adams.

Nature is our common impressional and biological ancestor. Its history is now, an open book of essences which we have largely, through the intervention of the industrial state, forgotten how to read.

This film is a return to immanence, a restorative immersion, and does what film is best at: inducing a mood of informative ecstasy.

"...with nature, the highest 'technique' is an invisible technique, a highly complex process that appears in its final rendering as being supremely simple and harmonious." —Charles Bolte

"While watching Fulton's WILDERNESS...my heart sang, soul cried and spirit flew with pride in realizing the perseverant and impeccable resource fullness of the human spirit in reminding me of an aspect of my nature which I had denied."

—Terry Toole

"The aerial sequences are wonderful...there is a tremendous feeling of *life* in the flow of water and clouds... magnificent and marvelously planned... I like the rapid juxtapositions of details." —Ansel Adams

1984, 16mm, color/so, 20m, \$15 Available for sale on videotape.

Ar Garfield

Way", "Which

No man is born into the world whose work is not born with him; there is always work and tools to work withal, for those who will; and blessed are the horny hands of toil.

It's something the teacher says.

Award: Humboldt Film Festival, People's Choice. Shown: Ann Arbor Film Festival.

1981, 16mm, color/so, 3m, \$5

A Garage Door, Part 1 and 2

(or coming home to suburbia).

Award: Honorable Mention, Palo Alto Film Festival. Shown: Ann Arbor Film Festival.

1982, 16mm, color/si, 6m, \$12

Cinderella Sneeze

mike brown really cracks up in this one.

Shown: Ann Arbor Film Festival.

1986, 16mm, color/so, 3m, \$5

B.F.D.

blurry fuzzy dogs

into canine cosmic consciousness and out again, play real loud

or big fucking deal.

Award: Ann Arbor Film Festival.

1987, 16mm, color/so, 6m, \$12

A Garage Door, Part 3

A structuralist film of a garage door. The last of the "Coming Home to Suburbia" series, maybe.

1987, 16mm, color/si, 4m, \$5

Tornado

Variety of images and light using different film stocks picked off the editing room floor with arbitrary sound.

1987, 16mm, color/so, 3m, \$5

Dave Gearey

Once Again

A humorous, stop-animated homage to Vermeer's lady friend, who, in expectation of a telephone call, looks out the window.

"The setting, a stark, angular room, the costumes, the lighting and the broken rhythms of the film had a surreal quality that reminded me of the paintings of Rene Magritte." —Joseph Ornato, *The Hartford Advocate*

Shown: Dance and Film Festival, Art Gallery of Ontario, 1977

1974, 16mm, color/so, 4m, \$10

Footage

"Gearey has made a series of films of [Dana] Reitz dancing. Gearey is a poet with a camera and his touch is everywhere, in every frame, and he touches us with a strong feeling for nature. In FOOTAGE he has made an unusual and beautiful film of Dana Reitz's bare feet. It's a wonderful feeling to have feet discover themselves running, digging into mud and sand, at the water's edge, in the sunlight, caressing air and casting shadows. He's got a poetic visual style and it has something to do with the way he sees and selects. His textures, pans, cuts and angles are beautifully orchestrated. He crops and concentrates on one thing and allows the film to emerge visually, to take its own shape and texture. It explains more with less...that is the power of abstraction. All of his films contained these qualities." -Leonard Horowitz, Soho Weekly News

Shown: Holland Experimental Film Festival, 1978; Cinema and Dance, Anthology Film Archives, 1980; Filmdance Festival, New York, 1983.

1976, 16mm, color/so, 9.5m, \$20

Chet's Garage

Filmed in a garage on Staten Island, New York, this is a portrait of a man and his work-place. It is the kind of place many of us see but seldom look at. I chose to see it in a way particular to cinema. Not a work of film journalism, but a song for the eyes, an Eyesong.

1978, 16mm, color/so, 16m, \$30

Gulls Don't Fly on Light

Gulls usually don't fly in movie theaters, but in this case...

Shown: Hong Kong Short Film Festival, 1980.

Other distribution: Collectif Jeune Cinema, Paris, France.

1979, 16mm, b&w/si, 5.5m, \$10

Blind Love

Blind love is a passion that eludes temperance and plunges lovers into a darkness that is luminous. In the film, we MAY see the light of their ecstasy. This is no pretty picture: sensuality, desire, pain and loss, all flash and spend their rhythms before the orgasm subsides. The film has been made as a work of silence and of music.

1982, 16mm, b&w/si, 11m, \$20

Lightplay

Filmed in New York's Central Park, LIGHTPLAY is a collection of film sketches of ordinary activities: bikes, volleyball, soccer, boats, runners, basketball, baseball and skates. Each section is different in design, expressing the visual temper of that particular activity. In order to express the breadth and richness of visual experience, images shift between being personal, mundane ones to those that are more formal in character. This recognizes how, naturally, our attention shifts back and forth between these somewhat different, if not polar, qualities.

1983-1987, 16mm, b&w/color/ so, 28m, \$50

All of the above films also available from the Film-Makers' Cooperative, N.Y.

Ernie Gehr

Morning

1968, 16mm, color/si, 4.5m (16fps) \$10

Wait

"I saw Ernie Gehr's two films, MORNING and WAIT, twice. The first time they seemed like light events. On second viewing Gehr's films began to appear to be two light narratives... Two people sitting in a room. Silent. Nothing seemingly happens. They slightly change positions from time to time. Window. Room. Furniture. Action between the frames. And the light, between them, around them, over them. The story is not told by way of usual situations, happenings, actions, emotion clashes, because the story is not the usual one. It's happening on some mental level. The light, no doubt, is the key to it, it punctuates the events, it tells the story, it sets the tone.

"If WAIT were a 19th century 'narrative,' these two people who are now sitting in Gehr's room, no doubt, would be talking, exchanging some lines, performing, going through some psychological bits. No matter how disjointed, surrealistic, or cubist, still they would be going through lines and actions and expressions aimed at revealing their psychology, emotions, ideas. In a later 20th century or early 21st century film, which is where Gehr's film is, the event is transposed to another level and we don't give a damn about these people's emotions or their characters. We are following completely something else, something that cannot be told in words but can be revealed only through certain rhythms of light-emphases, and events of

light—something that is happening on a mental level which communicates directly to your thought waves (nerves) and you won't get anything out of it if you try to react emotionally, if you look for psychological keys, or any of that bag. Yes, maybe we should use Richard Foreman's term: Ontological cinema has arrived."—Jonas Mekas, Village Voice

1968, 16mm, color/si, 7m (16fps), \$15

Transparency

An "action" movie in which the processes of recording and projecting moving images are the protagonists and the field of action is the screen rectangle within which cinematic ripplings and combustions are offered for immediate sensual pleasure and enlightenment.

1969, 16mm, color/si, 11m (26fps), \$20

Field

The frame encloses a rush of diagonal streaks in black and white without any distinguishable depth or recognizable imagery. The speed is so great and the optical highlights so homogenous that it is very difficult to determine whether the movement is downward from the upper left corner of the screen or upward from the opposite corner. I assume that this puzzle is integral to the experience of the film, and furthermore that Gehr deliberately transformed the natural landscape into the very perceptual paradox which Faraday noted in the movement of spinning wheels and which subsequently became the theoretical basis of the phenekistoscope and all subsequent machines for presenting the illusion of movement... Nature is so blotted out that we can only take

his word for where and how it was shot. Curiously the natural sublime sneaks back into the film by association. The rush of lines and the spires of shadows suggest cascading waters, mountains and pine forests." — P. Adams Sitney, monograph on Ernie Gehr, 1980

1970, 16mm, b&w/si, 9.5m (16fps), \$20

Serene Velocity

"SERENE VELOCITY established Gehr's reputation as a major filmmaker of the generation that began exhibiting works in the Sixties." —P. Adams Sitney, Visionary Film

"SERENE VELOCITY is one of the few really unique films I have seen during the last few years. It is so emphatically single-minded and complete in its exploration of the various ironies and multiple levels of its imagery that it leaves one stunned. Just when you have settled into a one-groove visual interpretation of the given space you are viewing, Gehr transforms this space in such a way that your awareness of it becomes something entirely different." -Bob Cowan, Take One, 1974

"A literal 'Shock Corridor' wherein Gehr creates a stunning head-on motion by systematically shifting focal lengths on a static zoom lens as it stares down the center of an empty, modernistic hallway. Without ever having to move the camera, Gehr turns the fluorescent geometry of his institutional corridor into a sort of piston-powered mandala. If Giotto had made action films, they would have been these." —J. Hoberman, *Village Voice*

1970, 16mm, color/si, 23m (16fps), \$42

Shift

"For Gehr, SHIFT broke new ground, hence perhaps a pun in its title. The film is his first to employ extensive montage. The actors are all mechanicala series of cars and trucks filmed from a height of several stories as they perform on a three-lane city street. Gehr isolates one or two vehicles at a time, inverting some shots, so that a car hangs from the asphalt like a bat from a rafter, using angles so severe the traffic often seems to be sliding off the earth, and employing a reverse motion so abrupt that the players frequently exit the scene as though yanked from a stage by the proverbial hook. A sparse score of traffic noises accompanies the spastic ballet mecanique. Not only the action but Gehr's deliberate camera movements are synced to the music of honking horns, screeching brakes, and grinding gears. The eight-minute film is structured as a series of obliquely comic blackout sketches: trucks run over their shadows; cars unexpectedly reverse direction or start up and go nowhere." -J. Hoberman, American Film, 1982

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1976, 16mm

1972-74, 16mm, color/so, 9m, \$18

Eureka

This is a refilming of a remarkable movie depicting Market Street, San Francisco, around the turn of the century. The original film consisted of one long continuous take recorded from the front of a moving trolley from approximately Seventh Street all the way to the Embarcadero. I extended each frame six to eight times, full-frame, and increased the contrast and the light fluctuations.

To some degree, the original film has obviously been transformed, but I hope that this

simple muted process allowed enough room for me to make the original work "available" without getting too much in the way. This was very important to me as I tend to see what I did, in part, as the work of an archeologist, resurrecting an old film as well as the shadows and forces of another era.

1974, 16mm, b&w/si, 30m, \$50

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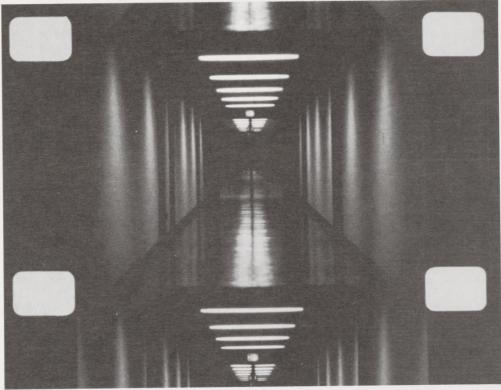
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"...TABLE is the celluloid equivalent of a cubist still life. The subject is an ordinary kitchen table, a homely clutter of crockery and utensils. For 16 minutes, Gehr alternates two slightly different fixed points of view, accentuating individual shots through the use of blue or red filters (and sometimes no filter at all). This simple, if painstaking, procedure transforms the image into a stuttering, hypnotic shuffle.

"Difficult to take in on a single viewing, TABLE improves with familiarity. As one learns how to look at it, one's eyes wander around the frame to savor specific details. Some objects appear simultaneously in two positions, others flex their shimmering forms or collide with their neighbors, while a few barely seem to move at all. Because the film was shot over the course of a single day, the light is constantly changingshadows deepen, and different objects catch the sun. Throughout, Gehr varies the length of his shots. When he picks up the pace, the overall movement resembles an animated cartoon cycle of objects chasing each other around the table. And when he shifts into high gear, the screen starts to flash and ripple, barely able to contain the forces that have been released within it." -J. Hoberman, Village Voice, 1982

1976, 16mm, color/si, 16m (16fps), \$30



Serene Velocity by Ernie Gehr

Untitled (1977)

"...a delicious slow pulling of focus over four minutes in which snowflakes, streaming like intercepted chalk marks, fall in front of what seems to be a field, then a pond, and finally is recognized as a brick wall." —P. Adams Sitney, Village Voice

1977, 16mm, color/si, 5m (18fps), \$10

Untitled: Part One, 1981

The film is a half-hour series of brief close-ups of people on the street, shot from a high, but still intimate, angle. In a constant interplay of figure and ground, the film shows fragments of feet, heads, hands and elbows against the backdrop of an ancient sidewalk...

The film is fast on the eye, with many staccato camera moves. But, partially because the people are bundled up in winter clothes, one experiences it as a succession of cushioned jolts—the collision of soft, bulky forces that enter the frame from all directions. There is, however, too much raw human interest in the footage for the film to ever become completely abstract.

"The film is set on a shopping street in a neighborhood heavily populated by elderly Eastern European immigrants—a sort of asphalt shtetl. Gehr's subjects use their hands alot, and these expressive, vulnerable, fleshy sensors take on a life of their own. In one sense, the film is a jagged symphony composed of the most transitory gestures. In another, the film is an exercise in Hals-like portraiture in which an entire character is

evoked through isolated details..." –J. Hoberman, American Film

1981, 16mm, color/si, 29m, \$50

Signal—Germany on the Air

"...SIGNAL is a city dirge, a tensely ominous diary of a visit to Berlin, one of the grimmest loci of twentieth-century consciousness... Gehr's visit was not a casual tourist excursion. But for an 'accident' of history it would have been his childhood home... On the surface, Gehr's film looks like another exercise in choreographic human, vehicular, and architectural arrangements into formal patterns of conjunction and difference. His means are astonishingly simple: straight camera recording of a central and several ancillary sites, sharp cutting, and indigenous sound re**GEHR**

cording. But within these parameters Gehr unfolds an elaborate interplay of presence and absence that far exceeds his documentary approach." —Paul Arthur, *Motion Picture*

"...while reintroducing social concerns, SIGNAL does not give us facts about the Nazi period or present-day Germany; Gehr's film is instead about a form of thinking. It addresses the mental processes that might govern looking at a Berlin street, rather than literally explicating present or past.. Gehr's particular vision in SIG-NAL is doubtless inflected by the deep emotions he must have felt in trying to view a city that at one point in its history would have denied his parents life and him birth." -Fred Camper, Reader

1982-1985, 16mm, color/so, 35m, \$55

David Gerstein

Moving Spaces (34)

An exploration of the ways in which temporal and spatial equations are simulated by the filming and projection of 24 still photographs per second onto a white screen.

1975, 16mm, b&w/si, 16m, \$20

As the Sun Goes Down, a Hole Appears in the Sky

A cyclical transformation from blackness, through increasingly brighter images, back to darkness. The film combines a fusion of photographed, non-photographed and hand-inked images. Each cycle's imagery mirrors, but does not duplicate, that of the preceding cycles. The soundtrack of projector

noises comments on the unavoidable sound of most silent film projectors.

1976, 16mm, color/so, 11m, \$20

Burnt Offering

BURNT OFFERING is an exploration of the physical qualities of film emulsion. Made without the benefit of a camera, the images stream past, giving the illusion of imagistic content where there is actually a purely abstract field of color.

Award: San Francisco Art Institute Film Festival, 1977.

1976, 16mm, color/so, 8m, \$14

Alternations of Perspection

The film came about conceptually as the reverse of a standard technique. Rather than shooting 8mm film and projecting it in 16mm, I shot the film as 16mm, slit it to 8mm and then blew it up again to 16mm frame by frame. The basic premise is the way in which the eye creates superimpositions out of rapidly alternating images. There are also some supplementary visual ideashorizontal vs. vertical space, expanding or contracting the time through which a particular motion takes place, confusion of field/ground relationships. The soundtrack was physically altered to set up a series of impedences corresponding to the picture manipulation, ordered in a manner of repetition similar to the picture repetition. As with the pictures, the sounds have some consistent similarities (i.e. a rhythmic quality) but are mainly interesting noises recorded over a two-year period.

1977, 16mm, color/so, 22m, \$35

Zoological Abstracts

Images photographed at a zoo are primarily dealt with for their visual rather than figurative content: Editing decisions were based on color, motion, texture and temporal rhythms. Emotional responses to the images also influence the editing of the film.

1977, 16mm, color/so, 6m, \$9

Continuity in Aggregates for Sight and Dreams

This represents my first attempt to consciously shape a film through the meaning of the images (as opposed to emphasizing the way in which the images are produced, manipulated and presented). The film divides into four sections, each one exploring a way to present images. By seeing the same shots in different contexts, the viewer's understanding of the image is altered. At the same time several formal devices are used to organize structural relationships within and between sections. Through the continual redefining of images I'm trying to develop a political context for film. Traditional forms of political cinema (documentary, melodrama) automatically sabotage their political message by maintaining a passive viewer relationship. In CONTINUITY... the viewer is encouraged to actively consider the purpose and meaning of what he/she is viewing, and at the same time is being shown a series of pictures with intentional political impact.

1980, 16mm, color/b&w/so, 24m, \$40

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I am aiming for a way of apprehending film in which perception and interpretation operate on multiple levels. A shot can be seen as an individual fragment and at the same time as a component in several different progressions unfolding over varying lengths of time. Image usage runs from simple matching of shapes and motions to the use of internal themes that develop as much on an intuitive as an intellectual level. The use of sound reinforces this thematic development. It can be understood for its internal content of words and sounds, for its relationships to individual picture images, for its function as a marking and defining device for different categories of picture. In this way the tyranny of a singular pre-planned experience is broken. The film is not anarchy-I do have reasons for the selection and placement of each shot. But the viewer is allowed to make his/her own way through the work, moving from internal response to external representation/illusion/ reflection at will.

1982, 16mm, color/so, 5m, \$15

Bob Giorgio

Love Happens

The First Outdoor Rock Celebration film LOVE HAPPENS celebrates "Dance" as an act of discovery/expression in the Haight-Ashbury ghetto. The usual soul-wrecking anxieties of city existence are miraculously overcome by a child's impromptu dance in Tracy's Donut Shop on Haight St. Michael McClure is heard singing "There shall be a new image of God..." Ken Kesey and his band of merry-makers ar-

rive in their psychedelic bus, "Further"...a chain reaction of Love sweeps the ghetto, resulting in a day of jubilant dancing and good vibrations. For one entire day, the Dance of Love triumphs over the hate-provoking anxieties of modern humanity.

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1966, 16mm, color/so, 12m, \$30

America's Wonderful

Sequel to LOVE HAPPENS. Serenaded by "The Mothers," Suzy Creamcheese (a modern Alice) trips out in San Francisco's Hip Wonderland, while Ginsberg, Leary, McClure, Kandel and ten thousand hip tribesmen do their thing.

"AMERICA'S WONDERFUL is an example of multiple imagery in its best form, and Giorgio communicates the color, the excitement, the greatness of the (original) Human Be-in through his eyes. The amazing blast of color and shape that greeted my eye-brain has yet to wear off."—Lenny Lipton, *Berkeley Barb*

1967, 16mm, color/so, 7m, \$20

Swing Low Sweet Chariot

A burlesque on the industrial film...a tongue-in-cheek tribute to the super-abundant omnipresent four-wheeled beetle. Sound by rengaW-Wagner.

"The Meisterswinger." —Emory Menefee

"Hitler's Revenge." —Lenny Lipton

1967, 16mm, color/so, 5m, \$10

This Is Jennifer

The heroine of this film is a real-life "Savior" type, dedicated to saving the world. THIS IS JENNIFER presents Jennifer delivering a William Burroughslike sermon to three spell-

bound youths in a San Francisco ghetto backyard.

1967, 16mm, color/so, 21m, \$40

Fantasy

"A breathtaking visionary travelogue through beautiful country landscapes, full of life, color, mystery, humor, spontaneity, love, gentleness and maturity." —Myron Ort, Sonoma Film Festival Judge

"I think it's a really beautiful film." —Gene Youngblood

"The room goes all dizzy when it goes 'blink'." —Anonymous child

Awards: Sonoma Film Festival, Second Prize, 1968; St. Mary's Film Festival, Highest Prize, 1969; Kenyon Film Festival, 1969.

1968, 16mm, color/so, 15m, \$40

Fugue

"Home-made work of kinetic art...beautiful, exciting... spontaneous generation...carefully controlled in-camera work." — John Schofill

1968, 16mm, color/so, 6.5m, \$16

Relax Your Mind

Fun and games, both real and fantasized, at the zoo, the park and on the train. A film-elixir to cure melancholy, boredom and that ache-all-over feeling.

Music by Buffy St. Marie, Sandy Bull, Johnny Cash and an anonymous Swiss yodeler.

Award: Sonoma Film Festival, 1969

1969, 16mm, color/so, 15m, \$40

Everybody Needs Somebody

EVERYBODY NEEDS SOME-BODY combines original film and sound, newsreel footage,

film clips and rock music into a fast-paced gut- level portrait of American youth in this turbulent era.

1971, 16mm, color/so, 30m, \$70

Bob Giorgio and Carolee Schneemann

In Quest of Meat Joy

Film version of Carolee Schneemann's (FUSES) highly successful New York happening, "Meat Joy."

Edited by Bob Giorgio. Sound: The Rolling Stones' "Sing This All Together."

1969, 16mm, color/so, 7m, \$20

Virginia Giritlian

Barbara, A Fable

In this film I wished to film my friend using the events of my own life to create, with poetry and film, a sexy three-part story of growing up.

16mm, b&w/so, 6m, \$12

Cumulus Nimbus

The erotic wish of a woman who is wondering if she's gay.

16mm, b&w/so, 5m, \$10

Eggs and Elevators

A surreal comedy about a woman cracking up.

16mm, b&w/so, 3.5m, \$7

81 Bacon

This film takes place on a San Francisco bus. It is about what happens when a young man tries to talk to the other passengers.

16mm, b&w/so, 6m, \$12

Footlights

A musical comedy about a young woman tap dancer who is afraid of success. A phantom actress from the past appears to inspire the woman who then overcomes her stagefright and gives a triumphant performance.

1974, 16mm, color/so, 11m, \$22

New York—Miami Beach

In this film I try to master the short film in my own style. It is a document of a trip to New York and to Miami Beach, my home town, showing its beauty and vulgarity.

16mm, b&w/so, 6m, \$12

Undertow

UNDERTOW explores a middleaged man's emotional chaos and descent into self-destruction. Based on a real incident. The subject was an acquaintance of the filmmaker. The story is told contrasting his point of view with the cold facts of the police report. Film locations include the desert of Death Valley, Florida beaches, and San Francisco.

Starring George Kuchar (in one of his few non-comic roles).

International screenings: La Pagode, Paris; Austrian Filmmuseum, Vienna; Meisengeige, Nurenberg; Kangarug Studio im Faulen Palz; Kino, Heidelberg; Melkweg, Amsterdam; Arsenal, Berlin; Frauenzentrum, Cologne.

16mm, color/so, 12m, \$24

Paul Glabicki

Scanning

A "chance" collage of video imagery and sound recorded and photographed directly from a television set during the course of a single evening. The filmed imagery was optically reprinted and color tinted frame by frame by hand. The imagery juxtaposes religious drama, murder mystery, musicals, horse races, and horror films.

"Visually compelling handpainted images taken from a television set are humorously edited and accompanied by the sounds of random radio dial movements." -Film Center, School of the Art Institute of Chicago.

Award: Ann Arbor Film Festival 1976, 16mm, color/so, 3m, \$20

Seventy-Six at Home

SEVENTY-SIX is a collage and compilation of live action images, still images, video fragments, multiple generations of re-recorded imagery, post cards, photographs and optically reprinted material. The film juxtaposes several "histories," including Film History, Television History, American History and the filmmaker's own history.

Award: Ann Arbor Film Festival 1976, 16mm, color/so, 7m, \$20

Dream 733

A mechanical dream is told in a series of elaborate tableaux. Machines, interiors, objects, recomposed pop imagery, fashion models, wrestlers and sleeping figures flash out of darkness to be seen and momentarily observed.

"An animated fantasy film that employs a simultaneous use of photo-collage animation, cell animation and multiple exposures all done in-camera. Although the imagery hints at the presence of a sci-fi narrative, DREAM 733 is best approached as a collection of carefully assembled collage fragments of a surreal future that flash momentarily into view before they flicker, change and vanish." Filmmakers' Newsletter

"A precise science-fiction collage of technological iconography. These cluttered tableaux ultimately suggest a chilling view of the future." -Walker Art Center

Awards: Ann Arbor Film Festival; Sinking Creek Film Festival; New York Filmmakers' Exposition.

1977, 16mm, color/so, 13m, \$25

Diagram Film

Live-action and still images of objects, places, classic films and other situations are presented and then followed by animated diagrams that explain, tranform or re-interpret what has just been seen. The animated sequences become a vehicle of entry into an alternate viewing space. This is the first part of a trilogy of Diagrammatic films: DIAGRAM FILM, FIVE IMPROVI-SATIONS and FILM-WIPE-FILM.

"DIAGRAM FILM alternates shots of planes, cars and people walking with comically elaborate moving diagrams of them. And sometimes it reverses itself, as when a group of triangles is replaced by a shot of tepees. The diagrams head off into fantastic Rube Goldberg machine movements, with details undergoing constant transformation." -American Film

"The transformation of the original imagery is one of destruction and reconstruction, at once abstract and ethereal." Filmmakers' Monthly

Awards: Ann Arbor Film Festival; Athens International Film Festival; Baltimore Film Festival; Sinking Creek Film Festival; Big Muddy Film Festival: Kent Film Festival; San Francisco Art Institute Film Festival.

1978, 16mm, color/so, 14m, \$25

Five Improvisations

The diagrammatic space first entered in DIAGRAM FILM becomes the stage for temporal, rhythmic, informational and spatial play with a single diagram (a 144-drawing cycle) that refers to the film and animation process, animation history, specific filmmakers and other encoded data. The arrangement of the drawings for each of the five sequences was improvised on the animation during the act of shooting, creating five variations and possible readings of the animated composition.

"The film does not only diagram the film frame, it fills it with movement and ultimately explodes it. Homages to Windsor McCay and Georges Melies are justified by the film's humor and dynamism." -The Chicago Reader

"The consequences of these incredible shifts is to engulf us in a powerful referential package of filmic elements. Glabicki-in this, his best film to date-has fashioned a fast, delirious, scintillating and playful homage to his predecessors." -Film Festival Review

Awards: Ann Arbor Film Festival; New York Filmmakers' Expo; Sinking Creek Film Festival; Purdue Film Festival; Kent Film Festival.

1979, 16mm, color/so, 3.5m, \$20

Film-Wipe-Film

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Awards: Festival of Expe

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1985, 16mm, color/so, 11

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1973, 16mm, color/so, 1

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Film Exposition.

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The film is a journal (drawn by hand over a period of four years), opera, and journey through 100 animated sequences which are joined and transformed by 100 film wipes in continuous successsion. The film is a synthesis of both abstract and figurative imagery, analysis and commentary, writing and multiple languages, multi-layered sounds and music, lyrical and contrapuntal relationships, and elaborate animated compositions. The film plays with the thresholds of change between intuition and analytical thinking, as well as between what is read or heard as "figurative" or "abstract." The various animation sequences range from pure geometric abstraction to symbols, metaphors and icons (boxing ring, car, chair, airplanes, steps).

This film is not computer generated or assisted in any way.

Awards: Ann Arbor Film Festival; Thomas Edison/Black Maria Film Festival; Chicago International Film Festival (Hugo); Baltimore International Film Festival; New York Filmmakers' Expo; Sinking Creek Film Festival; Festival of Experimental Film (Chicago); Santa Fe Film Exposition; San Francisco Art Institute Film Festival.

1983, 16mm, color/so, 28m, \$50

Object Conversation

A series of source objects (scissors, a barbell, piano, boxing ring, ladders, an hourglass, an arch) are presented, defined, demonstrated, discussed, spoken about, juxtaposed and progressively re-invented during the course of a multi-layered visual and aural "conversation." The film plays with language, the viewer's memory, assumptions about "familiar"

objects, associations and gender, puns, hieroglyphic forms and conscious and unconscious processes of thinking and perception.

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"The film reprocesses the first motion picture studies by still photographer Eadweard Muybridge and elaborates on allusions to the origins of the medium itself as well as on the relationship between image, spoken word and text... The viewer's perceptual dexterity is exercised as the elements... appear momentarily in one state then reappear elsewhere on the screen in yet another." — Black Maria Film Festival

Awards: Festival of Experimental Film (Chicago); Sinking Creek Film Festival; Bucks County National Film Competition; Thomas Edison/Black Maria Film Festival; Atlanta Film & Video Festival; Athens International Film Festival; Santa Fe Film Exposition.

1985, 16mm, color/so, 10m, \$25

Silvianna Goldsmith

The Transformation of Persephone

A flashback by Queen Persephone, as she recalls her abduction, resistance, surrender, passion, orgasm and transformation—a parallel to the sexual history of women.

"Magical transformation, bold, appealing, greatly in the manner of Jean Cocteau..." —Roger Greenspun, *The New York Times*

Shown: N.Y. Cultural Center, "Women Choose Women," 1973.

1973, 16mm, color/so, 11m, \$20

Lil Picard, Art Is a Party

"Delightfully funny picture of Lil's 75th birthday party. All the 'art world' is there. As the evening (and the film) go on, it gets faster and drunker." — Martha Edelheit, Womenartist News

Shown: Berlin Arsenal, 1978; Brooklyn Museum, Year of the Woman, 1977.

1975, 16mm, color/so, 10m, \$20

Mexico

Mexico revisited, seen in short takes, from the point of view of the women.

Shown: Anthology Film Archives, 1978

1975, 16mm, color/so, 10m, \$20

Nightclub, Memories of Havana in Queens

Three Latin Dancers in a nightclub in Queens make up, and do a samba, a merengue and an afro-cuban dance. Filmed both tongue-in-cheek with humor and satire at the kitsch aspects, and also seriously as a tribute to the culture's ancient sensuality.

"Another art form (dance) was displayed in Silvianna Goldsmith's witty NIGHTCLUB." — Daryl Chin, Soho News

Shown: Second International Festival of Women's Films, 1977; International Festival of Women, Copenhagen, 1980.

1975, 16mm, color/so, 6m, \$15

Orpheus Underground

Orpheus was shot in New York City using backgrounds such as Coney Island and the Lower East Side for the Underworld. Influences include Fellini's SA-TYRICON and Cocteau's BLOOD OF A POET, Jack Smith and a residue of the political climate of the late '60s and early '70s.

"Silvianna Goldsmith's beautiful and romantic ORPHEUS UNDERGROUND...depicts rape from a woman's angle of vision...renders female orgasm as a bursting forth of pomegranate seeds..." —Maryse Holder, *Changes* and *Off Our Backs*

"Silvianna's film ORPHEUS reconciles the surrealist visionary quest of a Bunuel with the cinematic optique of a Cocteau in her rendition of the artist's interior voyage to the unconscious... Sylvianna... constantly addresses the inner eye of the viewer by transforming that reality through the visionary process of the symbolic imagination. Silvianna's 'trip' is a Jungian rite of passage." —Gloria Orenstein

Shown: Musidora, First Festival International Films de Femmes, 1974; Millennium, 1975; Artists' Space, 1974.

1975, 16mm, color/so, 40m, \$50

Lil Picard

Lil Picard, the colorful, outrageous art world personality, performance and collage artist, and critic, tells her story, from Belle Epoque Belle, to Berlin Twenties Cabaret dancer, Thirties journalist and refugee from Hitler's Germany, to her long involvement with the art world and its artists. Lil's story, which she tells with Rousseau-like honesty, reflects the history of the times.

"Silvianna Goldsmith's LIL PICARD is extraordinary for two reasons. First, because the subject lets herself be recorded stating the most candid account of her exciting and long life. She states that she had a forest of penises to choose from... These and other truly candid revelations are an eye opener. Second, the picture is a first class work of historical journalism, showing the life and career of one of this country's most interesting woman artists and journalists in a true and open portrayal. Lil's life from childhood to senior citizenship was a tour through great events." -Charles I. Levine

Shown: Anthology Film Archives, 1981; accepted, Jewish Film Festival, Paris, 1986.

1981, 16mm, color/so, 30m, \$50

All of the above films available from Film-Makers' Cooperative, N.Y. and available for sale on videotape.

Bette Gordon

Michigan Avenue

Made with James Benning.

A narrative film concerned with an investigation of two women in time and space to the point where the investigation becomes the narrative. An analysis of phenomena of perception of movement.

"Operates on an impressive level of visual intelligence and control, taut and self-contained in structure, beautiful and magical...a memorable experience." —Standish Lawder

Awards: Sinking Creek Film Celebration, 1974; Washington National, 1974; Douglass College Film Festival, 1975.

1973, 16mm, color/so, 7m, \$35

GORDON

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Made with James Benning.

Intercourse between two people who never appear on the screen at the same time. Exploration of sex and male/female identities.

"Mr. Benning and Ms. Gordon have succeeded in the integration of certain 'structuralist' devices into films of personal and social commentary." —D. Edwards, Theatre Vanguard

"Benning and Gordon demonstrate the richness which can proceed out of a balance between vitally engaging content and innovative form." —The Art Examiner

Shown: Baltimore Film Festival, 1975; Athens Film Festival, 1975; New American Filmmaker Series, Whitney Museum of American Art.

1974, 16mm, color/so, 3m, \$25

Still Life

A meditation on the American rustic. Various objects within the composition are re-presented in unnatural colors and unusual spatial arrangements, emphasizing the illusion of movement while exploring film grain and graphic nature. The image of foreground and background becomes reversed, and through that process we lose sight of three-dimensional space representation.

Awards: Director's Choice Award at Sinking Creek Film Celebration, 1976; Ann Arbor Film Festival, 1977; Athens International Film Festival, 1977.

1975, 16mm, color/so, 3m, \$25

Noyes

A single action seen from alternative left and right perspectives, accentuating reversals, repetitions and persistence of vision. Rather than uniting op-

posites, rhythm is set up by the struggling eye, varying as the image is moved closer to and further from the screen's center. The sound, with its fragmentations and its implications of incompleteness, focuses attention on the impossibility of a resolution in the film's dichotomy.

"Rather than crediting the camera with objectivity according to the usual convention in film, the viewer is confronted with the relativity of simultaneous multiple perspectives. The soundtrack underlines the arbitrary relationship between a sign and its signifier, as does Magritte's painting, 'Ceci n'est pas une pipe.'" —The Art Examiner

1976, 16mm, color/so, 3m, \$25

An Algorithm

A	(pos.)	= = =	160
B	(neg.)		140
C	(pos.)		120
A	(neg.)	= = =	160
B	(neg.)		140
C	(neg.)		120
20	(160)	= = =	3,360
24	(140)		3,360
28	(120)		3,360

A visual kinetic rhythm produced by looped footage (mathematical curves) in and out of phase with each other. Explores the relationship between the viewer's cognitive systems and the systems established within the film. The effort to locate structures generates transformation of actual structure and perceptual response.

10,080

1977, 16mm, color/so, 10m, \$35

Exchanges

EXCHANGES investigates mechanisms by which meaning is produced in film, through the interaction of the process of construction of a text and the social context which determines and is represented by that text. The film deconstructs the relationship between image and work, visual codes and language, memory and experience. EXCHANGES also raises the question of female sexuality in attempting to represent women as sexual beings outside the positions assigned to them by male power and

The elliptical printing-editing style of EXCHANGES confronts the problem of the imaging of the body, by posing a kind of striptease of cinema. The exchange of clothes between two women is seen as a performance, without the illusion of personal interaction as a mediator. The film's construction attempts to reposition the erotic elements: the technology employed becomes more seductive than the actual image of stripping, displacing the striptease rather than serving it invisibly, thus establishing a tension between the image of the women and the sensuality of the filmic process.

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, color/so, 18m, \$45

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Fog Line

"It is a small but perfect film."

—Jonas Mekas

"The metaphor in FOG LINE is so delicately positioned that I find myself receding in many directions to discover its source: The Raw and the Cooked? Analytic vs. Synthetic? Town & Country? Ridiculous and Sublime? One line is scarcely adequate to the bounty which hangs from fog & line conjoined." —Tony Conrad

"FOG LINE is a wonderful piece of conceptual art, a stroke along that careful line between wit and wisdom-a melody in which literally every frame is different from every preceding frame (since the fog is always lifting) and the various elements of the compositiontrees, animals, vegetation, sky, and, quite importantly, the emulsion, the grain of the film itself-continue to play off one another as do notes in a musical composition. The quality of the light-the tonality of the image itself-adds immeasurably to the mystery and excitement as the work unfolds, the fog lifting, the film running through the gate, the composition static yet the frame itself fluid, dynamic, magnificently kinetic." -Raymond Foery

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/si, 11m, \$20

Barn Rushes

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"BARN RUSHES is one of those seldom films which surprises one over and over. I remember the surprise I had when I used it first in a class; BARN RUSHES is so ecstatic and visionary that I thought a didactic setting might smother it. However, the film instead emerged not only unscathed, but (phoenix-like) improved! For aside from the compositional/retinal joy of the film, it is also a tour de force in sequential organization of thematic material, the closest possible approach to a textbook of atmosphere, camera vision, and lighting, as they relate personal concept to purely visual relationships.

"... elegant yet rustic in its simplicity of execution; tugged gently toward different sides of the set by hints of color and motion interactions, positive and negative spaces, etc., and the unyielding delivery on one of the great apotheoses of poetic cinema at fade-out time."—

Collection: Carnegie Institute; Moderna Museet, Stockholm.

Also available from the Film-Makers' Cooperative, N.Y.; London Filmmakers' Cooperative; Freundeder Deutschen Kinemathek, Berlin.

1971, 16mm, color/si, 36m (18fps), \$75

Doorway

"Perfect works have a way of appearing unobtrusive or simple, the complexities seeming to be so correct that they flow—mesmerize one through their form—a form that bespeaks of harmony between many aesthetic concerns... Larry Gottheim's DOORWAY is such a film. His concern for working with edges, isolating

details, the prominence of the frame as a shape and revealer of edges, love of photographic texture, are all dealt with lucidly in this film... One is drawn into these beautiful images through Gottheim's poetic feel for photographic qualities-i.e., light, movement, texture-his ability to transform a landscape through his rigorous use of the frame to isolate in order to call attention to a heretofore hidden beauty revealed through a highly selective eye." -Barry Gerson, Film Culture

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, b&w/si, 8m (18fps), \$12

Harmonica

With Shelley Berde.

"O! the one Life within us and abroad,/Which meets all motion and becomes its soul,/A light in sound, a sound-like power in light,/Rhythm is all thought, and joyance everywhere—

Methinks, it should have been impossible/Not to love all things in a world so fill'd;/ Where the breeze warbles, and the mute still air/is Music slumbering on her instrument.

And what if all animated nature/Be but organic Harps diversely fram'd/That tremble into thought, as o'er them sweeps/Plastic and vast, one intellectual breeze,/At once the Soul of Each, and Good of all?"—S.T. Coleridge, *The Eolian Harp*

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, color/so, 11m, \$20

Horizons

Completed in 1973 (with assistance from CAPS), HORIZONS was released as an individual film and continues to stand as such. However, I have incorporated it as Part 1 "Overture" to the series *Elective Affinities*, which includes three further sound films: MOUCHES VOLANTES (1976), FOUR SHADOWS (1978) and TREE OF KNOWLEDGE (1981). For information on special rates for the entire series contact Canyon Cinema.

"This was also my fifth viewing of Gottheim's HORIZONS. (It is said, in Analects, VII:31, that when Confucius was pleased with the singing of someone he was with, he would always ask to have the song repeated and would join in himself.') During the first viewing of HORIZONS, in London, I just looked at it, with my eyes all open and ablaze, and I found it very beautiful. Later I listened to Gottheim talk about the film. I found out about the complex web of image rhymes and correspondences in the film. During my second and third viewings I became very absorbed in seeing and figuring out the correspondences and rhymes. But I found the film equally, if not more, beautiful. The fourth viewing was again an open eye viewing, without any special emphasis. During the Cooper Union screening I suddenly discovered its incredible richness of color. I sat close to the screen and I saw these glorious colors and I was amazed that I could look at HORIZONS four times and not notice the magnificence of its color." -Jonas Mekas, Movie Journal

Collection: Centre Beaubourg, Paris.

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, color/si, 80m, \$120

Four Shadows

Like constellations wheeling round, a double chain of four image segments and four sound segments wheel past each other in 16 combinations-a family of Gibbon apes, a landscape measured, a shadowed diagram after Cezanne, a wintry urban scene, a text by Wordsworth, a climactic scene from Debussy's opera Pelleas et Melisande... The stately ceremony can generate rich sensuous cinematic pleasure as well as a free-flowing stream of associations. Containment and flowing free-these are some of the issues. The third film in the ELECTIVE AFFINITIES cycle.

Shown: Whitney Biennial, 1978; Berlin Film Festival.

1978, 16mm, color/so, 64m, \$120

Mnemosyne Mother of Muses

A mirrored form in countermovement, dense with emotion-charged memory—a rapidly sparking dynamism of image and afterimage, swirling resonant words/music, juxtaposing loss, my father's stroke, Toscanini, Siodmak's THE KILLERS, the Red Robin Diner... I seem to be quickening.

1987, 16mm, color/so, 18m, \$50

The Red Thread

Mostly shot in San Francisco and Northern California, material filmed (using the camera almost as a p[r/a]inter, a means of shaping the visual world as film, but without reflection) in response to what that world was opening in me. "Material!"—analogies between weaving and spinning thread and images already a pattern within film history (e.g. in Der-

GOTTHEIM

en) is here carried into further ramifications of unraveling and patterning in fabric- and cinema-making, as well as in personal and mythic dimensions. The open unfolding structure, which pulls away from the balanced design of much of my work, gives equal weight to the sound composition. Involves "opening" with its perils and ambiguities.

1987, 16mm, color/so, 17m, \$60

Machete/ Gillette...Mama

Rapid, disjunctive images and sounds from aspects of life in the Dominican Republic-a film dealing with representation itself, within ritual, within cinema, within history, within narrating. The title is a Dominican song, based on a Haitian song, meaning a razor-sharp machete; it is, of course, a complex metaphor within the cultures from which it comes, but also within the film, extending my longstanding interest in edges, borders, horizons, into material of documentary interest.

Partially supported by a grant from N.Y.S.C.A.

Shown: Havana Film Festival, Cine San Juan Festival, Oberhausen Festival.

1989, 16mm, color/so, 45m, \$100

Michael Gray

The Murder of Fred Hampton

Produced by Michael Gray, the scriptwriter for THE CHINA SYNDROME.

In 1968 Michael Grav had begun a film about the Illinois chapter of the Black Panther Party and their articulate leader Fred Hampton. And at the same time...the government was cracking up its COINTEL-PRO operations aimed at suppressing domestic rebellion and especially aimed at the Black Panther Party. One particular memo states a government necessity clearly: "prevent the rise of a 'messiah' who could unite and electrify the militant black nationalist movement." While these memos were being "implemented" across the country, Michael Gray was painting a portrait of charismatic Fred Hampton: a leader who persuaded that the highest aspirations of the Black people were interwoven with the same aspirations and desires of people all over the world to be free of oppression.

Predawn, December 4, 1969, COINTELPRO struck. Fred Hampton was killed by the Chicago police. Blood was still flowing in the wreckage when Gray arrived with his camera to begin a meticulous examination of what had happened. The police arrogantly explain in self-defense, "Our men were spared by the grace of God." Gray pieces together with passion and clear investigation that in fact Fred Hampton was murdered, as he slept, in a cold

and precisely orchestrated execution. The film's inquiry relentlessly pursues the official spokesmen and traps them in their own lies and coverup.

1971, 16mm, b&w/so, 88m, \$50 Available for sale on videotape.

Amy Greenfield

Transport

Camera: Sandy D'Annunzio. Performers: Lee Vogt, Amy Greenfield. Sound: Optical Synthesizer.

TRANSPORT came out of many influences in the early 1970s: the dead of Vietnam; the poem by my poetry teacher Anne Sexton, "For God While Sleeping"; the post-modern dance experiments with trust, to give yourself totally while being lifted by another; and the airborne astronauts of moon exploration. In the film, a man. then a woman, are lifted from the ground and are carried through space. Most of the film is seen upside-down against the white sky. The man and woman never meet. Their relationship is made entirely through the film editing. They move between ground and sky, between death (dead weight), through gravity (conflict weight) toward space (floating space). Finally, they break out into space and are borne along as if flying through the white

Awards: Yale Film Festival, Second Prize; Oesterreichisches Filmmuseum, Austria. Shown: Museum of Modern Art, N.Y.; Whitney Museum, N.Y.; Film Forum, N.Y.

1971, 16mm, color/so, 6m, \$15

For God While Sleeping

To the poem "For God While Sleeping" by Anne Sexton. Reader: Anne Sexton. Performers: Lee Vogt, Amy Greenfield. Camera: Sandy D'Annunzio.

"Based on a poem read by Anne Sexton, this two-minute short is characterized by vertiginous, stylized camerawork... Sexton's voice—cool, confident and deliberate—makes a caustic frame for often literal images of a Christ in jeans, clawing at dirt, in a jagged, upside-down crucifixion." —Boston Globe

This is the only film Anne Sexton was involved with and a rare opportunity to hear Sexton read her own poetry to imagery that she was happy with, by one of her closest students. Made in 1972 for the Poetry on Film series, it is now in general distribution for the first time.

I studied poetry with Anne privately in college. It was natural to begin filmmaking to her poetry. When Sexton died, the film was shown on a PBS program on her life. Now, years later, her voice, so immediate and strong on the soundtrack, haunts me.

Shown: PBS, Coolidge Corner Cinema, George Eastman House.

1972 (restored 1991), 16mm, color/so, 2.5m, \$25

GREENFIELD



Antigone/Rites of Passion by Amy Greenfield

GREENFIELD

Element

Camera: Hilary Harris. Performer: Amy Greenfield.

ELEMENT, like TIDES, raises issues of the active image of a woman's body on film. The two films are counterparts and are ideally screened together.

The woman's body is covered, like a moving sculpture, entirely with black, wet, clay-like mud in an environment of this element. She falls into and rises out of this glistening substance, over and over, until she is seen against the sky and falls one last time, ending with her black body sliding along the mud glittering in the jewel-like sun. The whole film is a human cycle which is both birthlike and deathlike and summons up through visceral imagery a very primal area of female sensuality.

"In the well-known ELEMENT, Greenfield rolls and seethes and plunges in a field of mud, her hair, her face, her naked body [are] not just slathered with mud but become a part of it..." —Deborah Jowitt, dance critic, Village Voice

Shown: Toulon International Festival; Whitney Museum of American Art; Third International Avant-Garde Film Festival, London; Film Forum, N.Y.; Museum of Modern Art, N.Y.

1973, 16mm, b&w/si, 11.5m, \$25

Tides

Camera: Hilary Harris. Performer: Amy Greenfield.

The literary sources for TIDES came from Isadora Duncan's "The Dance of the Future," Maya Deren's script for the unfilmed passages of RITUAL IN TRANSFIGURED TIME, Nietzsche's Thus Spake Zarathustra.

"TIDES is a cinema-dance dealing with the theme and image of woman and ocean. The entire film was shot with a high speed camera, creating action from two to twenty times slower than normal speed. Because of this extreme slow motion, the surge and flow of the woman's nude body and the waves becomes intensely felt, continually moving cinematic imagery.

"TIDES alludes to the very romantic confrontation of the human being and the elements as participants in a centuries-old drama. The film is introduced by a quote from Isadora Duncan's 'The Dance of the Future,' and proceeds to visualize the woman-the filmmaker herself-first rolling into the heart of the wave, then moving with, against, under, into the waves, until, at the end of the film. her whole body shouts with joy." -16th Edinburgh International Film Festival

Shown: London Film Festival, 1982; Edinburgh Film Festival, 1982, Museum of Modern Art, 1983; N.Y. Shakespeare Public Theatre, 1983.

1982, 16mm, color/so, 12.5m, \$25

Special Package: ELEMENT and TIDES may be rented together for the special price of \$45.

Antigone/Rites of Passion

A feature film starring Bertram Ross, Janet Eilber and Amy Greenfield. Music: Glenn Branca, Diamanda Galas, Paul Lemos, Elliott Sharp and David Van Tieghem. An "emotionally charged feminist take" (Village Voice) on the daughter of Oedipus. Amy Greenfield takes avant-garde and feminist filmmaking into a new sphere of storytelling.

"Dazzling, demanding, bold, triumphantly ambitious and successful... Greenfield wisely decided to shoot her film as a silent, allowing her performers complete freedom of movement... Greenfield and her cinematographers Hilary Harris (for the natural locations) and Judy Irola (for the architectural settings) keep the camera in perfect, expressive harmony with the performers... Add to this spare, off-screen narration spoken by the various characters as they reveal their innermost thoughts... Further add the film's astonishing score, a great, richly varied hum and roar and shimmer... Through the flawless fusion of all these elements we're able to experience an 'Antigone' as if we had never seen it performed before, an 'Antigone' at once sensual and erotic, timeless and timely, for this film is charged with the tension of viewing Oedipus from his daughters' point of view... Inspired." –Kevin Thomas, L.A. Times

Shown: Berlin International Film Festival, 1990; Houston International Film Festival, 1990.

Selected as eligible for Academy Award nomination, 1991.

1990, 16mm, color/so, 85m, \$250

Dave Gregory

The Incredible Invasion

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Sound on tape.

Produced in 1969 and 1970, this featurette was intended as an experiment to discover what special visual effects were possible in the 8mm format. In a documentary style, the film depicts an invasion from outer space. Flying saucers are shown devastating a large city, but unlike most SF films with this theme, THE INCREDIBLE INVASION contains a relevant "twist" at its conclusion. The film's camp nature makes it ideal for science- fiction fans and college audiences.

"Technically excellent!" —Baltimore Science-Fantasy Conference

"One of the most enterprising films we have ever received!" —Phil Preston, Amateur 8 Movie Contest

Shown: Super 8mm International Film Festival, Halifax, Nova Scotia, 1970.

1969-1970, S8mm, b&w/so, 15m, \$10

Prehistoric Mish-Mash

Sound on tape.

This funky little fantasy was improvised by using clay miniatures and stop-motion animation. Evolution, a small green blob, manages to get itself into trouble. There's even a few dinosaurs and a special guest appearance by The Hand of God. A short sweet taste of whimsy suitable for everyone.

Reg. 8mm, color/so, 5m (18fps), \$5

Vincent Grenier

Window Wind Chimes Part One

Made with a grant from the Canada Council, with the assistance of Ann Knutson.

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"WINDOW WIND CHIMES explores in semi-documentary manner the interrelationship between [Grenier] and his wife Ann Knutson in the environment of their San Francisco apartment. Conversations between them consist of fragments of arguments, apologies, affections and distillations of the personal rituals that take place between man and wife. The film begins outside the apartment in a laundromat with a tour-de-force performance by George Kuchar rattling off at the mouth about windchimes, Marilyn Monroe and Arthur Miller... The scene changes to the apartment where Ann and Vincent play taunting games with each other... In one scene, an ironic game is played on the viewer while the conversations continue off-screen. What appears to be a vast expanse of snow in close-up is revealed to be only a white pie topping... There also seems to be the possibility of an imminent invasion by the bright light of the sun which threatens to wipe out everything. WINDOW WIND CHIMES combines the best elements of straight documentary with a very personal and poetic vision." -Bob Cowan, Take One

1974, 16mm, color/so, 27m, \$50

Catch

"...His third film in this program, CATCH is a fragmented observation on hidden reflective surfaces, the corner of a dormant television screen, a

window..." —Mike Reynolds, Berkeley Barb

Other distribution: Cineastes Independants Co-op (Canada).

1975, 16mm, color/si, 5m, \$8

Light Shaft

This is probably my first film to really deal with what became my obsessive attachment to cultivating visual ambiguities. The theater is a black place, after all, where the ritualistic ray of light's main function is to reveal other places. This idea of "showing" the reproduction of another place has become so expected that it seems only inevitable to tamper with it. Here this tampering of the process of recognition results with ambiguities between notions of solidity and space, the inner and outer limits of the screen, directions, movements and others which mingle into unforeseen expectations, while a small wedged screen of light probes as the impossible window into the dark

Other distribution: Cineastes Independants Co-op (Canada).

1975, 16mm, b&w/si, 8m, \$16

Shade

"SHADE is a near exhaustion of the possibilities between camera (aperture, focus) and nature (sun, wind). It is a beautiful study-poem on the undying presence that renders the world perceptually. In this minimal area the variations are pursued with quiet doggedness, each frame revealing the secret of the next."—Mike Reynolds, Berkeley Barb

Other distribution: Cineastes Independents Co-op (Canada).

1975, 16mm, color/si, 16m, \$30

X

Made with a grant from the Canada Council: filmed with the help of Ann Knutson.

In X, a black line can be perceived as delineation or as a shape in itself. It can also be a slit through which one can feel the background; or it sometimes becomes undifferentiated from one of the areas it delineates when, because of light changes, the areas become black as well. A shape which may seem to cross the frame horizontally can just as well suddenly appear to do so vertically or even go backward and forward in the film space. The rectangle of the screen itself metamorphoses into a trapezoid, temporarily stretching the black mass surrounding it.

Other distribution: Film-Makers' Cooperative, N.Y.; Cineastes Independents Co-op (Canada).

1976, 16mm, b&w/si, 9m (18fps), \$20

Interieur Interiors (to A.K.)

With special assistance of Ann Knutson.

"Grenier's great skill is that by means of shifts of focus, by subtly altering light level and shadow, by moving the camera axis, by playing upon grain, contrast and surface texture, he can provoke constant mystery as to what exactly we've just seen, are seeing, will see next." —Simon Field, *Time Out*, May 1980

"One striking aspect of INTER-IEUR INTERIORS (TO A.K.) is that each specification of a spatial reading has a short perceptual life. If it is not renewed and reinforced the viewer soon loses it and is confronted again by an indeterminate space, which can be changed almost at will. Grenier relies on two kinds of factors to achieve these temporary specifications: motion, which is itself unambiguous if in a direction parallel to the screen and which automatically defines a recession; and the insertion of a recognizable element. When the two factors appear together, even for a moment, the cinematic space is transformed into one of representation." —Graham Weinbren and Christine N. Brinckman, Millenium Film Journal

"...And although we may repeatedly be laced back through the spatial ambiguities and the similarities of light reflection (a kind of sensuous and tendentious voyage), what Grenier leaves us with is finally not the realization that lines and shapes become objects, nor that objects deliquesce into abstraction, but that both object and abstraction can be accessible at the same moment. That is what is so demanding and so unrelenting." -Martha Haslanger, Downtown Revue, Winter 1980

1978, 16mm, b&w/si, 15m, \$35

Closer Outside

With special assistance of Ann Knutson.

The precisions and idiosyncrasies of movements associated with domestic activities are closely stared at; or as it sometimes happens, watched carefully through the peripheral vision. This while rhyming is done in alternance, thus creating sudden rushes in the mind while spaces collapse. Also, light burns wedges in this film, recalling...

"CLOSER OUTSIDE, the highlight of the program, is an amazing film. Grenier, whose background includes painting, has a powerful command over color as an emotional hook, giving the film an anticipation and suspensefulness not generally associated with minimalist

GRENIER

films. Just as the viewer is drawn into the sensuous presence of a setting, suddenly colors shift, objects seem dislocated in space, identities change, all creating an almost visceral shock of surprise for the viewer..." —George Howell, Buffalo Evening News

Made with a grant from the Canada Council and the Creative Artists Public Service Program.

Other distribution: Film-makers' Cooperative, N.Y.

1979-81, 16mm, color/so, 10m, \$25

George Griffin

Trickfilm 3

"A brilliant parody on animation, fast moving...breaking down the edges and definition of illusion. I loved this film, so funny and shot almost out of the corner of the mind's eye." —Stan Vanderbeek

"A self-referential animation, allowing the viewer to see the animator's hand and coffee cup, as well as pads of animated drawings. Amusing and educational for all ages, combining animation and live action in a manner reminiscent of the early Fleischer 'out of the inkwell' cartoons." —Ron Epple

1973, 16mm, color/so, 3m, \$15

The Club

"In THE CLUB we voyeuristically observe pompous, privileged penises, ponderously padding about posh private premises; a jocular take-off (pun intended) on male bonding and sexual discrimination." —John Canemaker, Funnyworld

"...a wickedly funny bit of animation...done in a kind of coloring book style that takes us inside an upper crust men's club, a bastion so male that after a few seconds we realize that everyone inside resembles that most distinctly masculine portion of a man's anatomy." — Kevin Thomas, L.A. Times

1975, 16mm, color/so, 4m, \$15

Head

"The most elaborate of his 'anti-cartoons,' as he calls them, is HEAD (1975), an ingenious, witty essay on making filmed, photographed, drawn, painted, and Xeroxed images move. Reverberating between multi-media versions of the same events, playing with disjunctions between figure and ground, HEAD is a 'trickfilm' meditation on portraiture; the animator, as actor, lives through his drawings, which in turn become actors who influence his own self-image. An insider's diary on the process of creation, HEAD is a brilliant encyclopedic exploration of the circular relationship between the animator and his creation, of the nature of animated illusion itself." -Thelma Schenkel, Millimeter

1975, 16mm, color/so, 10m, \$25

Viewmaster

VIEWMASTER is Griffin's homage to Eadweard Muybridge's pre-cinema studies of humans and animals in motion. A cycle of eight drawings, rendered in a variety of styles and media from watercolors to soft pencil to hard line, pan a line-up of animated runners past the camera—happy ink blobs, nude cartoon couples, an army of stick-figure waiters, a Fleischer-esque fatty chased by spear carriers, disembodied legs, etc." — John Carpenter, Funnyworld

Music: Harold Anderson.

1976, 16mm, color/so, 3m, \$15

Block Print

"As a silent film, it forces one into an analysis of the pure image, broken wide open for theoretic scrutiny and technical analysis. It is the oddity of the images which makes one look deeper into the materiality and sequential elements of filmthe oddity of viewing an image forced into vertical trajectory, sliced up on a paper cutter, optically printed and then viewed again, this one city block in New York City and every poster, window, door, vacant lot and brass railing there is to see in that block. A truly sequential documentary." -Richard Stanford, Canadian Filmmakers Distribution Center

"George Griffin's BLOCK PRINT is a classic audience turnaround film. Beginning innocuously with a slow shot around a dreary New York City block, the raw film is Xeroxed, cut into separate frames, and reordered onto a home-made wheel, complete with crank-handle. The end result is a simultaneous Xerox animation and real-life rendering of the original." —Fred Marx, Daily Il-lini

1977, 16mm, color/si, 17m,

Thumbnail Sketches

Like many of my films, THUMB-NAIL SKETCHES began as a flipbook. However, this particular book didn't really flip. Each page, instead of being just one page in a series (like a frame of film), contained a complete cycle of eight drawings arranged in a rectangular ring. The reader had to construct the information conceptually, not just optically, as if it were a mosaic of abstract comic strip panels.

The film begins with a "live" prologue documenting the book's original form; then follows its destruction by scissors, a brief autopsy illustrating the mechanics of movement, and its eventual animated rebirth. The animation is accomplished by displacing the panels in virtual space so that all eight phases are visible simultaneously... This scheme suggests that each unit of time construction need not be subordinate to the total hypnotic river of illusion, that in fact a "moving" line is not as simple as it may seem.

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1991, 16mm, co

Flying Fur

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1977, 16mm, color/so, 7m, \$20

Lineage

"This seminal work brilliantly proves that animation-far from being cinema's stepchild as some would have it-is actually one of its glories. Griffin offers the most explicit philosophical confrontation on film-though dressed in ambiguity and irony-of basic issues of contemporary art: illusionism, formalism, reflexivity, the narrative, the time-space continuum, causality, contradiction. This heavy agenda, however, is triumphantly overcome by playfulness; anti-didactic at its core, delicately balancing reason and emotion, the work exudes anti- authoritarianism by its very refusal to provide neat solutions, dazzling us instead with delicious, infinite contradictions involving voice and image, self and other, drawing and photography, reality and illusion, past and present, space and time. To top it all, while purporting to 'reveal' the processes and secrets of animation, its nature and aesthetics, this jesting philosopher/magician actually entangles us more firmly into the web of its mysterious powers. 'I trace my line to find out who I am.' It's good to be along on the journey." -Amos Vogel

1979, 16mm, color/so, 29m, \$60

It's an O.K. Life

Voice: Marshall Efron.

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"Griffin's cube head returns in a sci-fi animation snippet. Born of an unwed mother in the year 20,000, raised in a world of technology, schooled in pleasure, he gives birth to a clone, visits the moon colonies, has an affair with a clone (which doesn't work out), jogs while sleeping, becomes senile and can't decide whether to terminate or live on. Griffin has a grip on contemporary standards which could develop into futuristic realities, and his movie moves at the right speed to catch the humor while making multiple viewings still enjoyable. A variety of nifty animation styles all fit within an initial boxed structure-his signature style. Nice all around." -P. Gregory Springer, Variety

1980, 16mm, color/so, 4m, \$15

Flying Fur

FLYING FUR is a cartoon in search of itself: silly animals are on strike, a square man is doing a jazz dance, an angry house is chasing a wolf who turns into a carrot. These and other micro-episodes are woven together in synchronization with a "Tom and Jerry" soundtrack (itself a frenzied pastiche of Basie and Bartok). While taking a firm position on violence, racism and excessive coffe-drinking, FLYING FUR is essentially a love song to animation.

"The real tour de force...is George Griffin's FLYING FUR. Using a pastiche of '40s cartoon music—complete with noises that connote falling, danger, chases, etc.—Griffin constructs his own manic, free-associative scenario, enacted by a cast including clones of Mickey Mouse and Wiley E. Coyote. Griffin is an experienced animator who has worked in many styles, but this

is the film which best integrates his graphic and conceptual interests; not excluding Breer (the one indisputably great animator at work today), FLYING FUR is the wittiest, most kinetic, most purely enjoyable film on the bill."—J. Hoberman, Village Voice

1981, 16mm, color/so, 7m, \$20

All of the above films also available from Film-Makers' Cooperative, N.Y.

Patricia Gruben

Sifted Evidence

A woman is telling the story of how she went to Mexico looking for an obscure archaeological site; how she met a man who promised to take her there; how they stayed together locked in cross-purposes and misunderstandings—how, but never why. The central event has been reconstructed through stills, narration, and enactment by two performers in a tableau limited by the boundaries of the front projection screen.

- "...Among the most assured experimental narratives of the early '80s, SIFTED EVIDENCE makes particularly brilliant use of Syberberg-style front-screen projection." —J. Hoberman, Village Voice
- "...[The] complex interplay of verbal, linguistic, and cinematic relationships can be seen as a strategy for challenging the conventional structures of narrative cinema and the patriarchal traditions in which that cinema is embedded. The emphasis on the female voice and its status as voice-over narration crystallizes that strategy." —Kay Armatage, The Experimental Challenge

Other distribution: Canadian Filmmakers Distribution Centre, Toronto.

1982, 16mm, color/so, 42m, \$80

Low Visibility

LOW VISIBILITY unfolds as the survivor of a wilderness ordeal is rushed to hospital, seen only through the eye of the news camera, or his hospital surveillance camera, or the eyes of those around him. His incoherence, his foul and frightening reactions to the world around him, become a puzzle to be unlocked by the "experts." He appears to be the helpless victim of some horrible trauma—or is he?

Are the ineffectual and often hilarious psychological tests inflicted on this man routine attempts to jog him into realityor are they an attempt to elicit a confession? The police detective is determined to establish guilt for some violent crime buried beneath the mountain snow, which he has doggedly uncovered with the help of a clairvoyant. But the clairvoyant can only "see" through the eyes of a young nurse who didn't make it out of the mountains, and the clairvoyant struggles to believe in the survivor's innocence all the while he is blocking her out of his mind.

"Few fringe filmmakers are as good at directing actors as Gruben, and Larry Lillo develops a convincing portrait of traumatized insanity." —Kaja, Variety

1984, 16mm, color/so, 84m, \$175

Walter Gutman

The Adoration of Suzy

Credits: Walter Gutman, director and photography; Howard Kanovitz, photographer. Featuring Suzanne Perry (formerly of Ringling Bros. Barnum & Bailey Circus). Hawk Serpent Productions Ltd., Producer.

THE ADORATION OF SUZY was made from 35mm slides and represents a technical breakthrough in the use of light to create drama. Accident plays a major role in the results. The film is devoted to Suzanne Perry, who at the time the slides were made by Howard Kanovitz and myself, had been three years in the Ringling Bros. Barnum & Bailey Circus. The movie reflects her special character and my special reaction to it. It is based on the concept of a woman, of her body and her psyche.

This film can also be projected at silent speed.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, color/si, 16m, \$32

Muscles and Flowers

Director: Walter Gutman. Producer: Hawk Serpent Productions, Ltd.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOM-AN—and contrasts this with the mystery of MAN—by means of the strange vision of a very feminine woman who is also very strong physically. To Walter Gutman, a woman who has the muscular capability of a man is more feminine—is more the ultimate female—when this strength is used to

GUTMAN

express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

An audio-visual film, of which 90 minutes are audio and 45 minutes are visual.

Since the visual elements of MUSCLES AND FLOWERS total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look-but MUS-CLES AND FLOWERS is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

1969, 16mm, color/so, 90m, \$90

Bolex

Bolex is about a simple experiment with a rented Bolex which resulted surprisingly in a somewhat magical apparition. What sort of magic? It is the magic that every man in some degree experiences during his life at the sight of a young woman. The film talks about Achilles and the daughter of the Priest of Apollo but since then I read an 1841 account of how George Washington was smitten when unexpectedly he saw a young woman sitting under a tree in the wilds of what is now western Pennsylvania reading a poem. He was young, too, and if the story is true he must have forgotten Martha, to whom he was then engaged. But the story of the magic is true-through thousands of years it has been the same surprising story.

16mm, color/so, 11.5m, \$23

Circus Girls

Editing: Mike Kuchar. Musical advisor: John Duffy.

About his life-long love of Circus girls.

1970, 16mm, color/so, 30m, \$57

Benedict Arnold

A documentary-from birth at Norwich, Conn. to death and burial in London. Shot on the scene of his victories and glorious delaying actions at Ticonderoga, Ridgefield, Compo Beach, Valcour Bay and Saratoga; his marriages, especially his long loving marriage to Peggy Shippen; the part she played because of her pre-marital friendship with the British Adjutant General John Andre in the negotiations for the surrender of West Point; the great party that Andre choreographed at Philadelphia before the British left, including a portrait he did of Peggy-perhaps the greatest party ever given in America; the life of the Arnold family in England after the discovery of the plot-their powerful friends, an authentic account of a duel.

Other distribution: Film-Makers' Cooperative, N.Y.

1974, 16mm, color/so, 105m, \$100

Kay Rosaire & Her Lions

Shows Ms. Rosaire rehearsing three male lions, in Sarasota, Florida, 1976. Ms. Rosaire is the beautiful blond daughter of a 200-year Irish-plus-English circus family—pedigree of handsome lions goes back to 79 A.D. when their ancestors escaped from a circus being inundated with lava at Pompeii. 16mm color plus music and lions' roars.

1977, 16mm, color/so, 11m, \$23

The Erotic Signal

"The film opens with a small child romping alongside her mother, reminding us that we've all played with such powerful giantesses, and soon cuts to re-filmed footage of a 'zoftig' lady wrestler mopping up the ring with her hapless male opponent in super slow motion. Ingeniously, Gutman goes on flashing examples of his 'signal' while wheezing, coughing, and quoting Shakespeare (she 'governed him in strength if not in lust') on the soundtrack." -J. Hoberman, Village Voice

1978, 16mm, color/so, 50m, \$100

Sappho

[The film] is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. For those who are curious about Sappho, I think this will be a revealing filmalso for those who are curious about history and can sense that history is our wombcertainly the history of the Greeks- or really the Hellenes -for their history was not exclusively or even mainly attached to the area we now call Greece-the film should prove worthwhile.

1979, 16mm, color/so, 50m, \$89

It Happened in Sarasota

Filmed about six or seven years ago but edited and given a narration and music in 1979. As the voice-over explains, it is a film showing friends of mine practicing some acts at their home in Sarasota. The Chapmans—Sarah and Danny were with the Ringling show when I met them—Danny's daughter by his first wife, also a circus acro-

bat—a glowering sub-teenager who developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota. Bob [Cowan]'s t

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1980, 16mm, color/so, 18m, \$38

Clothed in Muscle—A Dance of the Body

This is the most complete evocation of my raison d'etre-at least my avowed raison d'etre as a filmmaker. I woke this morning with a bright idea of explaining this another way, which is that George Sand enjoyed carrying Chopin piggyback and so did Dylan Thomas' girlfriend like to transport him piggy-back in private Welsh pastures. In other words Nature loves variety more than we do and that vaguely is what this film is about. The men in it are far from frail so it's not a complete illustration that a man can be frail but masculine while a woman can be feminine and alluring-though maybe George Sand wasn't entirely the latter-but at any rate a woman can be all that though powerful. The star of the film is Claudia Wilbourn who you may have seen on TV. She is one of the founding mothers and champions of Women's Body Building. She is a sculptor and writer and felt as I did that the effect of body building when filmed nude as I did makes it look in frequent sections like antique Greek sculpture. The effect of filming a body building performance repetitively is to create a dance of the body.

1981, 16mm, color/so, 37m, \$74

Hands Down

The heroine is Mary Lou Harmel who is the dominatrix in CLOTHED IN MUSCLE. I must have made it about the same time—or maybe a year later. Anyway I am dating it from Bob [Cowan]'s title, 1983. Also featured is a rag doll and my forearm which Mary Lou, in a hand wrestling match, puts down.

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It also features my special technique of being lucky with mistakes. In this case I am clear as to what the mistakes were. The camera (since stolen) had a mechanism for opening the lens for focusing and then closing it—if one remembered—so that when the shooting began it was at the f-stop chosen before (or it could be afterwards). But I often forgot-because of old age or excitement. As a result there was decisive over-exposure until I remembered. In this film the pattern of forgetfulness and remembrance of things past forms a type of design or contra-puntalism. If one thinks of the filmmakers not making mistakes but being brilliantly manipulated by extraterrestrial forces then the accident-created design is acceptable as a way of making the visuals exciting.

1983, 16mm, color/si, 6m, \$12

The Woman When Sacred

"THE WOMAN WHEN SACRED is Gutman's ultimate statement regarding womanhood. Actress Jessie Holladay Loft (formerly Duane) is pictured nine months pregnant in naked repose. Gutman's cinematography reveals the glowing light of new life lodged in her belly. It is an amazing several minutes of cinema where loving is touching the living giving.

"Jessie is also the 'actress' in BOLEX (1974) whom Gutman introduces to the audience in that film. She went on to 'star' in THE MARCH ON PARIS 1914 OF GENERAL OBERST ALEXANDER VON KLUCK AND HIS MEMORY OF JESSIE HOLLADAY (1976), THE EROTIC SIGNAL (1978), SAPPHO (1979), as

well as hundreds of camera rolls and still photographs which Walter took of her from the time of BOLEX onward until 1981-82. I have never personally met her—almost once—but as you can see in these films, she is extremely beautiful—and, as Vincent Canby once noted, stands out from the usual Gutman women for her 'petite-ness.' I think Walter loved her the most as the ideal woman, but who's to know."—Bruce Posner

1986, 16mm, color/si, 6m, \$15

Howard Guttenplan

Western Diary '75

Filmed in Colorado, Los Angeles and San Francisco in the summer of 1975.

"The various locations are not recorded as sentimental reminders of pleasurable visits, but are in the final analysis captured moments of awareness of contrasting textures, forms and color as seen spontaneously during his walks with the camera. The people walking by seem almost choreographed. They create patterns for the eve to the same extent as the inanimate objects do. Rich densities of color-contrasts are placed adjacent to each other. Sometimes a solid field of color will be juxtaposed with a short burst of fragmented movement only to return to a solid color field again. Slow movements, fast movements, no movement at all are unified into a total pattern. Shifting movements composed within the limits of the frame area are contrasted with verticals, softness against hardness, shadow images against real images.

"Guttenplan knows exactly when to cut away from one to the other. He creates a visual flow of rich impressions of singular intensity." —Bob Cowan, Take One

1975-1976, 16mm, color/si, 17m, \$40

European Diary '78

Filmed in Southern France and Paris in late August and early September, 1978.

"...a plastic idea in each shot, the brilliant diary of an eye." — Dominique Noguez, *Nouvel Ob*servateur, Paris

"The fragmentary and random aspect of Guttenplan's images, and the continual readjustment of their relationships through permutation and variation, leave us unsure about the completeness of the film. Guttenplan seems to have preserved intact the record of a search for aesthetic structure. And by shattering perspectival space and penetrating to 'chaos,' he has not only freed himself to make a new and unique spatial order but has suppressed the tunnel vision of nostalgia, which, a decadent form of the Fall from Grace, is premised on the wholeness of the past.

"Through its power to retain images of temporally and spatially discontinuous moments of consciousness, each replete with the uncertainty that consciousness will continue, the film redeems Guttenplan's past experience in a form equivalent to the uncertainty and incompleteness of the present. Each time he looks at his film, he confronts the image of his own consciousness, gains double access to his own presence, is offered another chance to decipher order in 'chaos' and thus to complete his own meaning." –Alister Sanderson, Millenium Film Journal

1978-1979, 16mm, color/si, 13m, \$30

European Diary '79 (Criss-Crossings)

"Guttenplan is the Artist-as-Traveler, whose camera collects his consciousness. He calls this cinematic mode 'shooting in stride.'

"Guttenplan edits successfully in-camera because he possesses what might be called a 'proleptic' sensibility: having the capacity to perceive his immediate environment as syntactically stable, he is capable of anticipating image relationships. It is one of the great pleasures in his work to recognize this mathematics of instinct, this genius for seizing on discoveries made in the act of shooting and, as if testing hypotheses, for elaborating them into visual modes." -Alister Sanderson, Millenium Film Journal

1979, 16mm, color/b&w/si, 16.5m, \$40

San Francisco Diary '79 (Shadow Trail)

One week in November 1979; some of the time spent in the house of Carmen Vigil.

"After viewing an entire program, one comes away not with memories of specific locations where the shooting was done, but rather with the feeling that one has experienced a journey through his mind's eye." —Bob Cowan, *Take One*

1979-1980, 16mm, color/si, 8.5, \$25

Warren Haack

El Dia Tarasco

In the center of Mexico, in the center of Lake Patzcuaro, lies the island of Janitzio. For centuries the stronghold of Tarascan Indian culture, its inaccessibility has served well to protect their cherished traditions. Here, in the fall of 1981, came Bob Freimark, professor of Art and Chicano Studies at San Jose State, and Warren Haack, filmmaker, to capture the spirit and meaning of Dia de los Muertos-Day of the Dead-before its significance is diminished by oncoming tourism and so-called progress.

This 27-minute color film focuses on the making of folk art for ofrendas, the preparation of grave sites, as well as the history of the "Day of the Dead." It is a perfect teaching aid to stimulate interest and is well-researched concerning the many aspects of this important holiday and tradition.

16mm, color/so, 27m, \$45

Intrusion

INTRUSION attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow-man. Achieving this through symbolism, the film takes place in the re-telling of a very old story. Throughout time, man has had insensitive feelings towards his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machine-like movements of the clay people. They start out blind, and end blind; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony."

16mm, b&w/so, 8m, \$15

Nemesis

"Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly, but, it appears, inevitably, we are courting disaster." -Carl Jung

16mm, color/b&w/so, 9m, \$15

Selective Service System

Since 1956, the United States had been involved in a ground war in Asia. The American commitment had led to an ever increasing involvement in that area of the world-despite growing dissatisfaction here at home. To implement this country's mobilization, the draft system had been stepped up. This system made virtually no exemptions for those who felt this war was immoral and unjust. These young men either had to serve in a war in which they did not believe, or face the bleak alternatives to service. Some chose prison. Some sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

Awards: Fifth National Student Film Festival, N.Y., First PrizeDocumentary, 1970; Premiere at Lincoln Center for the Performing Arts; Foothill Film Festival, First Prize—Documentary, 1970; Ann Arbor Film Festival, First Prize—Documentary, 1971.

16mm, color/so, 13m, \$25

Anna Halprin

The Bust

Filmed by KQED-TV, San Francisco.

This film records a performance that grew out of a community workshop project in which workshop members went out into the neighborhood. During the course of the performance, several members of the workshop were arrested—for allegedly bizarre behavior on the street.

16mm, b&w/si, 10m, \$12.50

How Sweet It Is

A film documenting the way in which multi-racial participants in the San Francisco Dancers' Workshop summer session collectively created a ritual around the sharing of food as a way of acknowledging their sense of the communal aspects of their life. The ritual takes place in a wooded grove at the foot of Mt. Tamalpais, about 20 miles north of San Francisco. The first part of the film shows the creation of the ritual and the second part, the performance. Filmed by Roundhouse.

16mm, color/so, 12m, \$20

Parades and Changes

Filmed by Anne Arneborn.

Part 1: An environmental dance in which the dancers relate to space and objects in

it, including trapdoors in the floor and ceiling, scaffolding and a weather balloon.

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Part 2: "Paper Dance" performed by dancers in the nude. Dancers tear large rolls of paper creating a rhythmic, sculptured image of naked bodies and forms of the paper.

Performed in 1965 in Sweden and at Hunter College in 1967.

16mm, b&w/so, 40m, \$45

Right On (Ceremony of Us)

Filmed by KQED-TV, San Francisco.

The film documents the intense encounter of an all-black group from Watts and the all-white Dancers' Workshop community in a ten-day workshop conducted by Anna Halprin. The film records the group's experience of one another through movement encounter situations, discussions of their reactions to one another. It includes some sections of the theater piece eventually presented at the Mark Taper Forum in Los Angeles.

16mm, b&w/so, 30m, \$35

Barbara Hammer

A Gay Day

A satire on lesbian monogamy. 1973, 16mm, color/so, 3m, \$6

Sisters!

A celebration and collage of lesbians, including footage of the Women's International Day march in S.F. and joyous dancing from the last night of the second Lesbian Conference where Family of Woman played; as well as images of women doing all types of traditional "men's" work.

1973, 16mm, color/so, 8m, \$15

Dyketactics

A popular lesbian "commercial," 110 images of sensual touching montages in A, B, C, D rolls of "kinaesthetic" editing. "The images are varied and very quickly presented in the early part of the film, introducing the characters, if you will. The second half of the film slows down measurably and all of a sudden I found myself holding my breath as I watched the images of lovemaking sensually and artistically captured." -Elizabeth Lay, Plexus

1974, 16mm, color/so, 4m, \$15 Available for sale on videotape.

Jane Brakhage

A documentary on the pioneer woman, her wisdom, philosophy and common sense: Jane Brakhage as herself is the viewpoint rather than Jane Brakhage, wife of the filmmaker, Stan Brakhage.

1974, 16mm, b&w/so, 10m, \$20

Menses

A wry comedy on the disagreeable aspects of menstruation where women act out their own dramas on a California hillside, in a supermarket, in a red-filtered ritual of mutual bonding. MENSES combines both the imagery and the politics of menstruation in a fine blend of comedy and drama.

1974, 16mm, color/so, 4m, \$15

Women's Rites or Truth is the Daughter of Time

An autumnal celebration of colorful fall leaves, brooks and bathing, chanting circles and tree goddess rites. Shot on witch's land in Northern California, it is a woman celebrating woman and nature film with the poetry of Elsa Gidlow accompanying.

1974, 16mm, color/so, 8m, \$15

"X"

A profound and powerful experimental, personal film of one woman's despair, rage and exhibitionism; a baroque fugue of identity chanting growing from women's pain to a holistic, self- healing naming ritual.

1974, 16mm, color/so, 8m, \$20

Psychosynthesis

The sub-personalities of me, my baby, athlete, witch and artist are synthesized in this film of impositions, intensities, and color layers coming quietly together through the healing powers of natural touchstone.

"...I would gladly go out of my way to see it again and would travel some distance to see a retrospective of its author's work." —Tom Dowling, Washington Star

"Ms. Hammer, a feminist artist in a male-dominated industry, is clearly someone who has ideas which go beyond malefemale roles into the very nature of the film experience. Her awards and prizes include the Louise Riskin Prize and her short films are nationally distributed and have received praise at the New York Women's Experimental Film Festival, the Women's Media Festival and the Pasadena Film Forum, among others." -Ron Cowan, The Oregon Statesman

1975, 16mm, color/so, 8m, \$15

Superdyke

A comedy about a troop of shield-bearing Amazons who take over city institutions before relaxing in the country.

"SUPERDYKE took women into the streets when Barbara armed a platoon of vagina warriors with Amazon shields in an attempt to overthrow San Francisco. They marched through City Hall, usurped the bus lines, demythologized the consumer mentality at Macy's (to the recorded astonishment of casual shoppers), and wandered through the erotic art museum. Barbara's frenetic handheld lens caught the startled reactions and the glee of the participants. SUPERDYKE has a home-movie quality to it, but its committed and loose moments in the playground confirm its comic rationale." -P. Gregory Springer

1975, 16mm, color/so, 20m, \$40

Moon Goddess

Made with Gloria Churchwoman.

Two women search for the feminine creative spirit guided by moon power and mutual respect in a barren, desert land.

"MOON GODDESS couples an American Indian woman (barebreasted, ornamented, ageless) with a stark desert landscape—filmed so precisely that at times the blending elements take on aspects of a Dali Dreamworld, or a taut moment in a Japanese film."—Cecile Starr, The Soho Weekly News

1976, 16mm, color/so, 15m, \$35

Women I Love

WOMEN I LOVE is a series of cameo portraits of the filmmaker's friends and lovers intercut with a playful celebration of fruits and vegetables pixilated in nature. Culminating footage evokes a tantric painting of sexuality sustained.

1976, 16mm, color/so, 27m, \$50 Available for sale on videotape.

The Great Goddess

A child, two youths, a mother and three crones spin spirals, joining rituals of birth, death and rebirth. Filmed in Mendocino, California, where the water snake, a female symbol, appeared on each shooting day, where the river flooded the sand spiral, where earth, air, fire and water meet.

"The power and magnitude of this film, imaging the growth and movement of girl child to full womanhood and finally to the stature of goddess, left me feeling deeply and most personally touched." —Elizabeth Lay, *Plexus*

1977, 16mm, b&w/so, 25m, \$50

Multiple Orgasm

A sensual, explicit film that says just what it is plus visual overlays of erotic rock and cave formations.

"Profoundly satisfying." —Judy Whitaker, Chicago Filmmakers

1977, 16mm, b&w/si, 10m, \$20

Double Strength

A poetic study of the stages of a lesbian relationship by two women performance artists from honeymoon, through struggle, to break-up, to enduring friendship. Starring Terry Sendgraff on trapeze.

"The poetry of Barbara's images carries us through the duration of a relationship: its intensely erotic beginnings, its sense of serenity, its playful-

HAMMER

ness and comedy and its closure-the alienation, pain, anger and loss of contact. The death of the body, a theme tenderly interwoven into the ageless strength and agility of Terry Sendgraff's body, becomes the death of a relationship, a closing out, a leaving of the body behind. The body becomes a source of life. Its movement, grace, pain and happiness are contrasted with the inertness of things and the stillness of photos that merely document the brief passage of light." -Jacquelyn Zita, Jump Cut

Awards: Oberhausen Film Festival; San Francisco Film Festival.

1978, 16mm, color/so, 20m, \$40 Available for sale on videotape.

Eggs

Matriarchal symbols of wholeness appear everywhere in nature, evoked by a goddess figure.

"EGGS, a very creative film, combined the striking imagery of everyday chicken eggs placed in the settings of everything from apple trees, to pumpkins, to a sandy beach accompanied by koto music." — Rollins Sandspur

1978, 16mm, color/so, 10m, \$20

Home

Returning to the home, the grammar school, the high school, university and church where the filmmaker married, the filmmaker asks her father and grandmother to spontaneously tell stories about who she was as a little girl. Shot with infra-red color stock and bi-packed to offset a graphic line illustrating the two-dimensionality of a flat, middle class child's life in Los Angeles.

1978, 16mm, color/so, 12m, \$25

Sappho

Using the 6th century B.C. lyricist's poetry, a group of women unwrap the papyrus gauze of the lesbian goddess and bring her to life. Made by Barbara and six students, together at the Women's Building in Los Angeles.

1978, 16mm, color/so, 7m, \$20

Available Space

I had a dream of Pyramid Lake, of space, of freeing the rectangular film screen to a more liberated space, of escaping the confines of the frame, the "domestic house." In AVAILABLE SPACE I push the limits of restriction in eight different sections and eight different ways. When I perform this film it is projected from a rotary projection table and the eight sections are projected on eight different surfaces of the "available space" from ceilings to walls, to floors and outside windows onto snow or garage doors. The audience must move to see the images. This was the beginning film in a series of attempts to empower, activate, "make blood rush through the veins" of the viewing public.

1979, 16mm, color/so, 20m, \$40

Dream Age

A 70-year-old lesbian feminist, seeing little change in the society after years of work, sends out her 40-year-old self on a journey which takes her around the perimeters of the San Francisco Bay. During her quest she encounters aspects of her personality: the guardian angel who has all that she needs; the seductress who leads her astray; the wise woman of goddess secrets who she meets underground. The film culminates in a visual crescendo ascending the tower as the heroine's hair is painted white by her counterparts. A dream vision film telling that the quest must go on.

Our Trip

"Feminist filmmaker and performance artist Barbara Hammer has celebrated her recent trip to Peru with her friend Corky Wick through a diaristic animation of photographs they took during their travels. Landscapes and portraits are given growing patterns of framing and texture with magic markers and tempera paint, expressing the richly evocative folk art of the Incan people they saw as we hear their native music resonate on the soundtrack." -Anthony Reveaux

Awards: Bay Area Filmmakers Showcase, 1981; San Francisco Film Festival.

1980, 16mm, color/so, 4m, \$15

Arequipa

"Shot in the Peruvian convent of Santa Catalina, AREQUIPA analogizes the building blocks of film (frames, color and black and white stocks, negative reversal, superimpositions) to the frames of architecture (doorways, windows, walls, corridors). The confinement of the frame, the convent, changed for Hammer as she realized there could be beauty and a self-willed delineation of activity within the 'imprisoning' frame." -Kathleen Hulser, Centre Pompidou Brochure, 1985.

1981, 16mm, color/b&w/si, 10m, \$20

The Lesbos Film

In summer of 1980 the Aegean Women's Studies Institute held eight week sessions on the island of Lesbos in the Aegean Sea. We studied poetry with Deena Metzer, Women's Spirituality of the Classic World with Carol Christ, Writing with Valerie Miner and I taught Filmmaking. This film documents the experiences of a group of U.S. for the most part

feminist students in a Special European Setting celebrating the lyric heritage of Sappho and her writing, the village of Molivos, on the island of Lesbos, Greece, where we lived, issues of class and race and "ethnic chauvinism" as well as the ideology of feminist education.

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1981, 16mm, color/so, 30m, \$60

Machu Picchu

An inspired, constantly moving camera traces the rocks, the patterns, the layers, the structure of the Incan City and Temple in the Peruvian Andes.

1981, 16mm, color/so, 15m, \$30

Pictures For Barbara

A new friend. A new film. Transcontinental: Oakland to Plainfield, Vermont. Transpersonal: my house to yours. The fall leaves turned as our spirits transformed. Won't you come visit me?

"Two Barbaras (one of whom is Hammer on the west coast, and a friend named Barbara on the east coast) exchange letters and Polaroid pictures.

About women's strength, spirituality and the violence of the external world." —Judy Whitaker, Chicago Filmmakers

1981, 16mm, color/so, 10m, \$20

Pools

Made with Barbara Klutinis.

"POOLS is a pictorially and technically impressive sampling of spectacular swimming pools at W.R. Hearst's San Simeon and manages to validate itself from within, or at least within its own frame of identification." —Richard T. Jameson

My aesthetics in co-making POOLS with Barbara Klutinis was to bring an experiential and physiological sense of the body to the members of the audience watching the film in terms of the locations, the swimming pools designed by the first woman architect to graduate from the School of Beaux Arts in Paris, Julia Morgan. I want the viewers to have the experience of swimming in architectural space for two reasons. First and foremost, I want to activate my audience, I want them to come alive, not be passive through watching cinema, and then to extend that "aliveness" into their lives through conscious expansive living and responsible politics. The second reason I swam and filmed in those pools was to break a taboo. No visitors are allowed to swim in these gorgeous examples of Morgan's work. At least by getting permission to swim there myself with an underwater camera I could extend through vision this extraordinary physical experi-

1981, 16mm, color/b&w/so, 8m, \$30

Sync Touch

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A lesbian/feminist aesthetic proposing the connection between touch and sight to be the basis for a "new cinema." The film explores the tactile child nature within the adult woman filmmaker, the connection between sexuality and filmmaking, and the scientific analysis of the sense of touch.

"At the opening we are listening to an 'expert' speaking—someone who knows about touch and erogenous zones, about the erotic—yet the emphasis is on her 'knowing' and what she knows 'about' rather than on her 'experiencing.' Hammer undercuts the monologue with intense and extraordinary close-ups of areas of the woman's face and neck, her

teeth and lips, her ears. The viewer becomes so absorbed in the details of this closeness, the closeness of a lover seeing the face of her friend, that the words become lost in feeling and experiencing the closeness itself. The other way this works is to make the viewer want to touch, to become involved for, as the speaker says, touch precedes sight in the new-born child, and sight becomes a connection between the actual touch and understanding what it means." -Cath Dunsford, Alternative Cinema

1981, 16mm, color/so, 12m, \$30

Audience

A film of feminist audiences in London, England at the Filmmakers' Co-op; San Francisco at the Roxie Theater during Gay Pride Week; Toronto, Canada at The Funnel; and Montreal, Canada at McGill University.

I wanted everyone to speak for herself. I wanted to show the diversity of feminist audiences, the sophistication, the thoughtfulness, the fun-loving spirit, the flirtations, the detailed, the subtle.

I wanted my audience to make their own film.

In a time of national borders and increasing geographic chauvinism, I found images of women transcending boundaries and cultures and at the same time acting as spokespeople for cultural difference.

"Cheers to festival entrant Barbara Hammer, whose newest film looks at reactions to her own work—fresh and unrehearsed—among women in four different cities... Were AUDI-ENCE given the context of a Hammer retrospective, I'm sure it might have taken on a new shape and even greater interest."—Edward Guthmann, *The Advocate*

1982, 16mm, b&w/so, 33m, \$60

Pond and Waterfall

"The camera eye is like an amphibian that sees on two levels in its journey from underwater in a safe pond down to a violent, turbulent ocean. Early in the silent film shot north of San Francisco we see an homage to Monet's Nymphiades in the faded raspberry color of the step-printed underwater lilies. The painterly effects of the printing make the water seem viscous. Pushing through clouds of fish eggs, fronds and algae, the camera establishes a sense of intimacy and connection in a natural ecosystem. But this amiable underwaterscape acquires ominous overtones as the camera/amphibian surfaces. Splashes strike the lens, and the rock of the ocean surf is destabilizing and disorienting. One of the most provocative foreshadowing ambiguities occurs when the halfsubmerged camera tracks the tip and slosh of the horizon, echoing the mood change from underwater confidence to vulnerability to natural forces, a passage from balance to defiance." -Kathleen Hulser, Centre Georges Pompidou Bro-

1982, 16mm, color/si, 15m, \$30

Bent Time

A one-point perspective visual path across the U.S. beginning inside a linear accelerator—or atom-smashing device—and traveling to such high-energy locations as the home of an ancient sun calendar in Chaco Canyon, New Mexico; the site of Ohio Valley Mound cultures; the Golden Gate and Brooklyn Bridges; and beyond. Scientists have noted that light rays curve at the outer edges of the universe, leading them to theo-

rize that time also bends. Inspired by this idea, Hammer used an extreme wide angle lens and "one frame of film per foot of physical space" to simulate the concept of bent time. The film is accompanied by Pauline Oliveros' original score for voice and accordion, "Rattlesnake Mountain."

1983, 16mm, color/so, 22m, \$50

New York Loft

"Both NEW YORK LOFT and DOLL HOUSE convey a strong sense of resourcefulness, this 'making something' out of interiors, specifically domestic spaces. And domestic they are, in an avant- garde sort of way. The filmmaker gives plentiful evidence of arranging things, moving them, adjusting, placing and re-placing. First are poles and sticks found; second is fabric, sheets, pillows; in a third section we see round things. Circular magnets, machine parts, film cans and the like eventually become visually paralleled with the camera lens itself. The lens is seen as Barbara films into a round mirror. How different are the visions of this woman-with-a-moviecamera from Vertov of sixty years ago! Each extols the camera-eve, but Hammer replaces Vertov's sociopolitical kinotruths with adventures in domestic space." -Claudia Gorbman, Jump Cut

1983, 16mm, color/b&w/so, 9m, \$35

Stone Circles

"In STONE CIRCLES, Hammer really leaves 'nation' as well as 'era' and creates a film poem on the prehistoric stone cultures of Britain. She films dolmens and Druid rock formations, including Stonehenge. An introductory section shows excerpts from books and diagrams which in their way document these stones and explain

HAMMER

the stones' origins. Hammer takes the diagrams and playfully animates these scientific 'scale models' by filming colorful arrangements of small stones, clods of dirt, sticks, and grasses. She brings an animism to the subsequent images of the structures themselves, and this animism seems just as valid an approach to the stone formations as the historical/scientific speculations regarding their significance." —Claudia Gorbman, *Jump Cut*

1983, 16mm, color/b&w/so, 10m, \$35

Doll House

"Rapid montage shows a plethora of objects all arranged in. or with reference to, the central prop of a dollhouse. We see whimsical references to domesticity (kitchen implements), clothing (shoes), the housing situation (want ads), feminist film (Annette Kuhn's book Women's Pictures), relationships, claustrophobia. The final shots show the dollhouse outside, up in the branches of a tree-by the effort of cinema, the dollhouse has become a treehouse. This thematic movement mirrors the movement of Barbara Hammer's films in the last few years: from preoccupation with inside/the body, to a claiming of outside/the landscape." -Claudia Gorbman, Jump Cut

1984, 16mm, color/b&w/so, 3m, \$25

Parisian Blinds

"PARISIAN BLINDS and TOUR-IST investigate the nature of spectator perception in an unfamiliar environment. Manipulating the movement of the film direction on the screen much like a camera shutter and the motion of Venetian Blinds that open and close, Hammer questions the perceptual experience of mass tourism as the Bateau Mouche endlessly circles the Ile de la Cite. The content is the perpetual forestalling of experience embedded in the form of the abbreviated glance the film editing allows."—Kathleen Hulser, Centre Pompidou Brochure

1984, 16mm, color/b&w/si, 6m, \$25

Pearl Diver

PEARL DIVER is about the frustration of communication between two women who try to tell each other "I love you" underwater making humorous a very wet situation. Filmed in Super-8 in Baja, California and rephotographed in 16mm to emphasize the quality of light underwater and the dual nature of living in both air and water reflective of the female experience of living in a man's world.

1984, 16mm, color/so, 5m, \$20

Tourist

"The slide of the image into politics finds concrete expression in the film TOURIST as the word 'spectacle' nestles in the Hollywood Hills like an Edward Ruscha painting. Psychic desires of 'tourists' permeate the architecture of seeing. The fleeting spectacle is a series of imaginative possessions, a conquest through the gaze accented by the shots fired on the video arcade game soundtrack. The tourist 'look' is as ephemeral as the animation of the collage suggesting a miniaturizing and glazing of the grandiose wonders of the world." -Kathleen Hulser, "Frames of Passage: Nine Recent Films of Barbara Hammer," Centre Pompidou, Paris.

Shown: 1988 "Film and Text" Exhibition, Centre Pompidou, Paris

1984-1985, 16mm, color/b&w/ so, 4m, \$25

Optic Nerve

Sound score by Helen Thorington.

"Barbara Hammer's OPTIC NERVE is a powerful personal reflection on family and aging. Hammer employs filmed footage which, through optical printing and editing, is layered and manipulated to create a compelling meditation on her visit to her grandmother in a nursing home. The sense of sight becomes a constantly evolving process of reseeing images retrieved from the past and fused into the eternal present of the projected image. Hammer has lent a new voice to the long tradition of personal meditation in the avantgarde of the American independent cinema." -John Hanhardt, 1987 Biennial Exhibition Catalogue, Whitney Museum of American Art, New York.

Awards and screenings: Whitney Museum of American Art Biennial, 1987; Ann Arbor Film Festival, First Prize; Experimental Film Coalition Film Festival, Third Prize; Festival des Filmes des Femmes, Creteil, France.

1985, 16mm, color/b&w/so, 16m, \$50 Available for sale on videotape.

Place Mattes

Sound score by Terry Setter.

Traveling mattes of the artist's torso, limbs, and extremities in Puget Sound, Yosemite and the Yucatan. Her attempt to "touch" nature is removed and blocked between figure and ground setups by the optical printer's flatness of planes.

As the figure and ground are presented as two planal relationships, flattened and made two-dimensional through optical printing, so the artist (figure) is unable to touch the natural environment (ground) in

Puget Sound, Yosemite and the Yucatan, yet finally comes to rest in the interior space of a restaurant.

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1987, 16mm, b&w/color/so, 8m, \$25 Available for sale on videotape.

No No Nooky T.V.

NO NO NOOKY T.V. posits sexuality to be a social construct in a "sex-text" of satiric graphic representation of "dirty pictures." Made on an Amiga Computer and shot in 16mm film, NO NO NOOKY T.V. confronts the feminist controversy around sexuality with electronic language, pixels, and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age.

Awards: Ann Arbor Film Festival, 1988; Humbolt Film Festival, 1988.

Shown: American Museum of the Moving Image; Collective for Living Cinema.

1987, 16mm, color/so, 12m, \$30 Available for sale on videotape.

Endangered

"It is against the background of these debates (the demise of avant-garde film) that Barbara Hammer made ENDANGERED, a reflection on the threatened tradition of filmmaking and the independent filmmaker. Hammer's formal invention and manipulation of film through postproduction effects created by optical printing become the means for developing new filmic metaphors. ENDANGERED is a compelling expression of the unique power of celluloid and the filmmaking process. Hammer does not hide behind the process of filmmaking-in ENDANGERED we see her making the film. In her hands, the transformation of film into a poetic and avant-garde art

form comes about through the direct manipulation of celluloid." —John Hanhardt, 1989 Whitney Museum Exhibition Catalogue

Score by Helen Thorington.

Awards: First Prize, Buck's County Film Festival; "Homage to Magellan" Award, Humboldt Film Festival; Cash Prize, Ann Arbor Film Festival; Gold Prize, Onion City Film Festival; Second Prize, Athens International Film Festival; Black Maria Film Festival; Santa Fe Film Expo; Third International Women's Film Festival, Seattle; Whitney Museum of American Art Biennial

1988, 16mm, color/b&w/so, 18m, \$50

Still Point

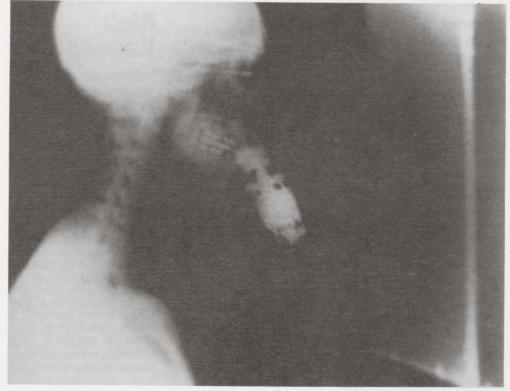
STILL POINT whirls around a point of centeredness as four screens of home and homelessness, travel and weather, architecture and sports signify the constant movement and haste of late twentieth century life. "At the still point of the turning world, that's where the dance is," wrote T.S. Eliot in Burnt Norton, the Four Quartets. Hammer seeks a point of quiet from which all else transiently moves.

Shown: New York Lesbian and Gay Experimental Film Festival; Rocky Mountain Film Study Center; Utah Media Arts Center; Ann Arbor Film Festival Judge's Show; Big Muddy Film Festival Judge's Show. Award: Women In Film Award, Atlanta Film Festival.

1989, 16mm, color/b&w, 8m, \$35 Available for sale on videotape.



Endangered by Barbara Hammer



Sanctus by Barbara Hammer

HAMMER



Vital Signs by Barbara Hammer

Sanctus

Sound composition by Neil B. Rolnick.

"In her most recent films, EN-DANGERED and SANCTUS, Barbara has addressed the co-fragility of both human existence and the film emulsion, the artist's raw material onto which she creates images. I have just recently screened the completed print of SANCTUS, and I was overwhelmed by it. The film is visually exquisite, and replete with symbolic meaning. She has transformed 'found footage'-scientific x-ray films from the 1950s-into a lyrical journey, transforming this raw material into a celebration of the body as temple." -Jon Gartenberg, Asst. Curator of Film, Museum of Modern Art, N.Y.

1990, 16mm, color/b&w/so, 19m, \$60 Available for sale on videotape.

Vital Signs

The film employs images and text to intertwine Western constructions of death with Hammer's personal interactions with a skeleton, clips from Renais' HIROSHIMA, MON AMOUR, text from Foucault's *Birth of a Clinic* and scenes from a hospital intensive care unit.

This film is dedicated to John Wilbert Hammer, Curt McDowell and Vito Russo.

Award: Grand Prize, Black Maria Film Festival.

1991, 16mm, color/b&w/si, 9m, \$35

Rick Hancox

Waterworx (A Clear Day and No Memories)

The waterworks in the "Beaches" area of Toronto is the source of an eidetic image from early childhood. It was always an enigma to me, and after returning years later to shoot this film, I was still not satisfied that it was merely a filtration plant. Its architecture functioned more significantly as some kind of temporal metaphor.

Wallace Stevens' ironic and equally enigmatic poem, A CLEAR DAY AND NO MEMORIES, was sought out to address this phenomenon, and to appear as an interruptive graphic for the same reason the editing is interruptive—that is, to both work with the alluring nature of the image, and force an intellectual distancing. "Sense" in

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"What I find most impressive about WATERWORX is Hancox's ability to fuse Stevens' poem and his own imagery and sound, not only without doing damage to the poem, but so that the film provides an effective reading of it... The clear, empty vistas of the film (empty of action, of people) reflect those of the poem, and yet both are haunted by the presence of the poetic mind in its process of forming what we are experiencing." -Scott MacDonald, Afterimage

Awards: First Prize, 8th San Francisco Poetry Film Festival; Winner, Canadian Independent Short Film Showcase, Academy of Canadian Cinema

Shown on TV: Ontario's New Directions, 1986.

1982, 16mm, color/so, 6m, \$30

Landfall

LANDFALL was shot on Prince Edward Island, near the family home on the Northumberland Strait. The original footage, shot in 1974, was a kind of interactive camera 'dance' with the environment. Poetry became important when the footage was later superimposed onto its own mirror-image, to help direct the viewer away from the luring yet limited world of image-identification/ orientation. "I Thought There Were Limits," by Quebec poet D.G. Jones, was used to encourage the viewer to reject Newtonian notions of space and time, and to conceptualize the film's interplay between absence, desire, and presence. Eventually, the limitation of text as spoken signifier is exposed through dynamic visual techniques reminiscent of concrete poetry.

HASLANGER

"'Sense' in Hancox's poetical exploration becomes nonsense. We can only know through repetition, in an enigmatic flash, the presence of the unconscious through absence."

—Dot Tuer, Vanguard

"Typography and graphics become significant considerations, not to mention the timing and method of making the words appear and disappear... LANDFALL offers an excellent reading of the poem, which is, in turn, well integrated with the film's visuals." —William Wees, Words and Moving Images

Screenings: Runner Up, 8th San Francisco Poetry Film Festival; Film Studies Association of Canada Conference, 1983; PBS TV's THE FRONTIER, Buffalo, 1984

1983, 16mm, color/so, 11m, \$35

Beach Events

This film completes a trilogy of landscape/poetry films, which include WATERWORX (1982), and was shot near the family home on the Northumberland Strait in Prince Edward Island, like LANDFALL.

In writing the text for BEACH EVENTS, I wanted to challenge the cinema's dominant present tense, by imitating primitive 'event' poetry, referring superficially to action present on the screen, but which gradually slips out of synchronization with its referent. This practice, together with reading a kind of sub-conscious, internal monologue also based on the film's events, but only those past and future, helps the viewer transcend the spectacle of the

present, and be aware of a larger temporal universe. In this film it informs a dialectic of internal and external nature, temporal presence and absence, the conscious and subconscious.

"A work in which all parts functioned equally to create a filmic-poetic form, in which each element was subsumed into a larger, organic unity." — Scott MacDonald, *Afterimage*

Screenings: Sixth Conference of the International Society for the Study of Time, England, 1986; First Prize, Experimental Film Coalition Festival, Chicago, 1986.

1984, 16mm, color/so, 8.5m, \$30

Brian Hansen

Speed of Light

Brian Hansen, a Texas filmmaker who most recently lived in New York, passed away on December 27, 1987, at the age of 33, of spinal meningitis. SPEED OF LIGHT (1980), a 30-minute 16mm color experimental narrative, remains his most accomplished work. The film concerns a mother and daughter driving cross-country in a fireengine-red T-Bird convertible on the eve of the Kennedy assassination, and exploits the rift in the culture represented by unbridled New Frontier optimism and its inevitable consequences. It makes use of period footage, TV commercials, NASA film, etc., woven into a sprawling montage which reflects the steady disintegration of the

protagonist. Brian described the film as, "A screaming red piece of time crash landing in the cultural backwash of American Gothic." The film was briefly excerpted in Jonathan Demme's 1987 Orion feature "Something Wild," and the more recent Demme release "Married to the Mob" is dedicated to Brian.

1980, 16mm, color/so, 30m, \$50

Varda Hardy

Undertow

UNDERTOW is a portrait of a bathing woman who gradually merges with her environment. Experimental editing, combined with erotic images, lure the viewer into a sensual and mysterious dance.

1983, 16mm, color/so, 6.5m, \$15

She Chase

SHE CHASE is an award-winning experimental narrative that peels away the surface reality of three office workers until their hidden desires are revealed. Strangely seductive imagery and music pierce into their psyches.

1984, 16mm, color/so, 9.5m, \$25

Boxman

BOXMAN is an award-winning postmodern work about a man who has decided to disappear. Performance artist Rinde Eckert achieves a haunting portrayal of Boxman, his brown overcoat sweeping up behind him as he glides past a shimmering city. Stunning imagery distinguishes this experimental narrative.

1989, 16mm, color/so, 26m, \$70

Martha Haslanger

Focus

A film about movement, looking at movement while moving, and of course, the inevitable reversed focus: getting looked at, getting held to be still.

1972-74, 16mm, color/si, 3m, \$7

Syntax

As the word "syntax" implies, this film deals with the way in which images and sounds come together. Its main concern, however, resides within the more personalized process of retaining, recalling and replaying. SYNTAX is a narration of the process of retaining a narration.

1974, 16mm, color/so, 13m, \$30

Frames and Cages and Speeches

Experiments with frames and framing, cages and caging, speeches and speaking. It is a film (a seven-act "play") that deals with a medium's narration of us and our narration of it. FRAMES are developed according to the stories one believes in, CAGES re-form experience into expression, and SPEECHES translate what we know into narration. An extension of work begun in the film SYNTAX.

1976, 16mm, color/so, 13m, \$30

Lived Time

Through a silent flow of images, this film describes the passage of experienced time—as much by its edited rhythms as by its pictorial subject matter. As you play the film back (remember it), it may take on narrative qualities. Alternately, it may persist without a supporting story, simply as an experi-



HASLANGER



Circus Riders by Martha Haslanger

ence of proximity and pace, depending upon your needs.

1978, 16mm, color/si, 15m, \$25

Circus Riders

There are three characters in CIRCUS RIDERS: the ventriloquist, the deaf-mute and the mime. They tell the story of story-making, which, as they find out, demands perspective. The more they tell, the more distanced they are forced to become. Conversely, the more they stay within the subject(ivities) of their stories, the less they lose of their present and the less is their need to tell.

1979, 16mm, color/so, 18m, \$40

The Revolution

THE REVOLUTION is a film of appropriation...that is, of politics. It seizes then installs what it has claimed into its own system. All its characters (Jim Jones, Galileo Galilei, Patti Hearst, Mao, Joseph McCarthy, Joan of Arc, Bertoldt Brecht, Rosa Luxemburg, et al.) are familiar with cause and its theater. They form and are formed by the image of the revolutionary. Together they describe the aggregate fiction of history, drama, mythos, aggravated fantasy and the five o'clock news. It is what we become after the pieces are repuzzled, after the heroics fade. It concerns what happens when the fictions of revolution settle into reality.

1979-83, 16mm, b&w/so, 39m, \$75

Doug Haynes

Breaking

This film explores the process of "people-breaking," as seen through the violation of emulsion, the damning of neutral images and the pain of assembling a nightmare.

"In the building up of image after image, and in the construction of the soundtrack's psychological impact, [Haynes] succeeds in presenting an amorphous, dream-like atmosphere." —David Gerstein, Eye Music

"We are given an expressionistic collage of faces and places...none of which draw the film out of its angst. But what emerges out of the chaos is a recognition-we are seeing a mind and memory reconstructing itself, trying to find a stasis, but being pushed ahead relentlessly with no points of reference except repetition of images...we have a visual and intense look into a particular type of semi-neurotic stream of consciousness. It's a moving film [by] what it opens up in ourselves, in our own confrontation with the past and present." -Michael Keating, Santa Barbara News and Review

Shown: Los An Athens Interna

1975, 16mm, b

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Anthony Reveal

Award: Honorable Mention, Bellevue Film Festival; Shown: Athens International Film Festival.

1975, 16mm, b&w/so, 8m, \$15

Choo Choo

The Choo Choo Fan is a toy I found resting atop the cabinet of my friend's toilet. On the Fan is a drawing of a man's head facing a woman's head, each furnished with a thin chain to serve as a flexible face. An animated film ensued, inspired by the wacky faces created by manipulating the chains.

Shown: Los Angeles Filmex; Athens International Film Festival.

1975, 16mm, b&w/so, 3m, \$8

Common Loss

A film of animated cut-out photo collages, alternating between representational illusions and the contexts of their creation. I've tried to weave several narrative themes into an alluring tapestry; themes concerning the inhibiting of human qualities and functions such as imagination, play, self-expression and wholeness. The film also deals with the quandary of an inhospitable womb.

"Haynes' richly imaged display of kinetic, cut-out illustrations follows well the tradition of collage animation established by...Larry Jordan. As in the static collages of Max Ernst and Jess Collins, surrealistic re-combinations of figures and backgrounds question new meanings of familiar forms. Here, a newborn survives through learning amid landscapes of butterflies and watches, the natural and the crafted." — Anthony Reveaux



Warren by Paul Heilemann

"In COMMON LOSS, filmmaker Doug Haynes uses his incredible cut- out animation technique to create a delightful yet alarming picture of the conditioning and repression faced by individuals in a world of conformists." —Mark Page, Frameline

Award: San Francisco Art Institute Film Festival, 1981. Shown: Los Angeles Filmex; Mill Valley Film Festival; Bay Area Filmmakers' Showcase.

1979, 16mm, color/so, 15m, \$25

Paul Heilemann

A Segment of Arel

A man carries his confused, emotional state to the bedside of a sick friend. Disparate thoughts and words momentarily obscure the message of love he carries. The somber fidelity of their relationship is reaffirmed.

1981, 16mm, b&w/so, 2.5m, \$5

Our Next President

An effort to document the 1980 Wisconsin presidential primary. Media kids from the '60s (co-producer Pete Herzfeld) take on the image-making professionals. Featuring candidates John Anderson, Jer-

ry Brown, Ronald Reagan, George Bush and Ted Kennedy. 1982, 16mm, b&w/so, 4m, \$8

Warren

Poetic cell animation inspired stylistically by the works of Susan Pitt. A young man's soul cries out for help. It's reason up against the emotional pain of rejection.

1982, 16mm, color/so, 1.5m, \$5

Modern Man

Inspired by New Wave, Eno-esque music of the late '70s. Pensive, suburban boys ponder the romantic futures among the night shadows of the industrial city. Original musical sound-track by members of Boy Dirt Car.

1983, 16mm, b&w/so, 5m, \$10

HEILEMANN



Ralph by Paul Heilemann

Ralph

Ralph went into business for himself. He invested his total life savings.

Ralph's wife hated what Ralph had done with their money. She hated the fact that she allowed him to decide what would be done with their livelihood.

His American dream got in the way of the cooperative spirit of his family. Their ideals of love and support conflicted when he ventured into business.

"RALPH is an excellent film, very concise, to the point, nothing extraneous." —John Luther Schofill.

1983, 16mm, b&w/so, 10m, \$20

Leonard Henny

Black Power, We're Goin' Survive America

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films. Camera: Steven Lighthill and Leonard Henny. Editing: Kees Hin. Speech by Stokely Carmichael. Dancing by Uzozi Aroho Dancers and Company, Birth of Soul Dancers.

Portrait of the struggle for black liberation, the African heritage of American Blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else..."

16mm, color/so, 15m, \$25

But What Do We Do?

Many scientists and engineers who work on military R & D projects became concerned about the contributions of their work to the United States' role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. BUT WHAT DO WE DO? is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: the news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors and "peace games" of non-violent civil defense.

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Pality i Wall

BUT WHAT DO WE DO? challenges students, engineers and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

16mm, color/so, 18m, \$25

Dead End Street?

Lonnie Ward, an ex-convict and Black Panther, experiences college life in America. He helps found a Black Student Union, which creates a political storm on campus. Later he goes back to the black community to help bring black consciousness to his friends who didn't go to college.

1970, 16mm, color/so, 17m, \$25

Peace Pickets Arrested for Disturbing the Peace

Credits: A film by Leonard Henny. Singing, clapping, speakout: Joan Baez. Songtext: Bob Dylan. Reporting: Colin Edwards. Editing: Kees Hin.

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 20 pacifists.

16mm, color/so, 6.5m, \$10

The Resistance

Produced by Leonard Henny in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera: Leonard Henny. Editing: Kees Hin. Speak-out by David Harris and members of The Resistance. Complicity statements by friends of The Resistance. Songs by the band of the Peace and Liberation Commune, Palo Alto. Rock music by The Charletans. Theatre by The San Francisco Mime Troupe.

This film was produced to be shown on the summer project of The Resistance, 1968. A truck with a projection screen and sound installation traveled across the U.S. to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance searched for a new form of society, a new attitude towards fellow people in the world and a new approach to what is worth doing with our lives.

16mm, color/so, 18m, \$25

Schizophrenia of Working for War

This film portrays the dilemma of engineers who, although opposed to the war in Vietnam, were weapon-makers, employed at some of the most prestigious California institutions, specializing in war-materials production. The film presents their stories. The men play themselves.

The analysis distinguishes three types of response to the dilemma: the rationalizer, the drop-out and the organizer. The rationalizer: "we don't make killing weapons; we make protective devices for the planes, to confuse the enemy radar. We don't kill people so to speak, our instruments are designed to save the lives of pilots..."

The drop-out actually decides to quit his job... The third person, the organizer, opposes the war openly... He is subsequently fired, but later becomes one of the prime organizers of the Technology and Society Committee (TASC), a California non-profit organization which helped defense engineers to shift to peace-oriented employment.

This film is not just about weaponmakers. It is about the dilemma of anyone who finds himself opposed to the system he lives in and works for.

16mm, color/so, 27m, \$40

Video Eyes—Video Ears

Camera: Alfonso Beato. Sound: Barbara Margolis. Editing: Tom de Graaf and Leonard Henny. Director: Leonard Henny.

Today the control over television and video is primarily in the hands of governmental agencies and large scale multinational corporations which tend to use the media as a one-way channel from the rulers to the ruled.

VIDEO EYES—VIDEO EARS is a film about the production, editing and distribution of sounds and images on video. It is also a film to make us think about a better use of modern video technology: to change our daily life. The film shows how at the video-center, VIDEOGRAPHE, in Montreal, Canada, people from

all walks of life learn to produce a video program. Production, editing, sound facilities and distribution are concentrated in one building. There are some examples of a critical use of video technology, such as excerpts from a video program entitled: "In the Event Anyone Disappears," an investigative documentary about conditions in prisons in the United States.

The film has proven itself as an effective discussion tool.

16mm, color/so, 25m, \$40

Walter Henry

Ark

16mm, color/si, 8 seconds, \$10

The Book of the Rose and the Lily (Sefer Ha Shoshonah)

Text: Ani Hhebatselat Ha'sharawn Shoshonat Ha'aymequeem.

"I am a rose of Sharon, a lily of the valleys." —The Song of Songs

Commentary: "The root of Sharawn is Sharah... idiomatically to soak, to dwell, to struggle, to persist, to persevere. Shoshonat ending with Tav differs from the word rose, spelt Shoshonah with Hay." —Carlos Suares

"L. rosa et lilium,...which I hesitantly explain as Rosalia, 'the ceremony of hanging up the garlands,' at the Rosales Escae, 'the feast of the roses,' with which cf. the U.S. Decoration Day (May 30th), on which the tombs of those who fell in the Civil War are strewn, or garlanded, with flowers..." —Eric Partridge

"The two names refer to the same flower, the first being its name in its early stages, the second when it is fully grown. (This is the opinion of the Midrash, which relates the first name to two words meaning 'hidden in the shade'). As for the flower itself, some take it to be a rose, others think it is a six-leaved lily. Both, however, grow among thorns." —R. Abraham b. Isaac haLevi TaMaKH

16mm, color/si, 3.5m, \$10

Palimpsest Periplum

A map of sorts, scratched on another.

"periplum, not as land looks on a map

but as sea bord seen by men sailing." —Pound, Canto LIX

"In the 'periplum,' or voyage on which experience is encountered directly, the hero sees many cities and manners of men and knows their minds. He also enters the world of myth and encounters divinities." —Forrest Reid

16mm, b&w/si, 4.5m, \$10

Todd Herman

Mother

Some words and pictures on metaphysics and individuation.

1983, color/si, 4m, \$15

HERNANDEZ



Untitled 1987 by Barry Hershey



Lucifer, God's Most Beautiful Angel by Barry Hershey

Al Hernandez

Island Zoetrope

A man struggles with his sanity in a surreal world where trains become ocean and walls become cliffs. The zoetrope spins, flickering animated images of dinosaurs and robotic life. Visual rhymes that express the primal energies rising from the industrial soot.

Shown: MOMA, N.Y.; Chicago International Film Festival.

1986, 16mm, b&w/so, 10m, \$20

Barry J. Hershey

Odyssey

Directed by Barry Hershey. The woman is played by Jennifer Green. Music: Harold Budd. Director of Photography: Jay Roach. Editor: Bob Rodat. Production Manager: Linda Chen.

ODYSSEY is a visual poem. It was shot in the Anza-Borrego Desert during a grueling, tenday shoot with the reflected temperature off the desert floor at 140 degrees. The work portrays the odyssey of a woman/goddess/mankind, born from the sand, evolving from birth to innocence and then to growth, knowledge, pride and sin and, finally, through death to a transcendental reunion with her creator (the One).

The aim of the film is to heighten the viewer's spiritual awareness. This is a non-traditional film that attempts to reach and stimulate the viewer's inner being; to touch by non-literate means through the use of images, music, design and theme.

"...brilliant, beautiful, breathtaking..." —Chicago International Film Festival

Awards and Screenings: Gold Hugo, 22nd Chicago International Film Festival, 1986; CINE Golden Eagle, 1986; KQED-TV, San Francisco; Best Experimental Film, Kenyon Film Festival, 1987; XVI International Film Festival, Rome, 1986; Honorable Mention, Columbus International Film Festival, 1986; Silver Medal & Golden Scissors Awards, Velden International Film Festival, 1987.

1986, 16mm, color/so, 15m, \$25 Available for sale on videotape.

Filmmaker

Directed by Barry J. Hershey. Cinematography by Dave Johnson. Edited by Dave Johnson. Sound by Dick Winograde.

This film is an expressionistic visual poem of one filmmaker's reaction to being a filmmaker.

"FILMMAKER is a designer-like work which transports the viewer from a static scene to high velocity passage to a precipitous end. The film is an effects-oriented demonstration of technical virtuosity that is just long enough to make its point without overstating its case." — Black Maria Film Festival

Awards: 20th Annual Houston International Film Festival, 1987; Humboldt Film Festival, 1987; KQED-TV, San Francisco, 1986; Honorable Mention, 18th Baltimore International Film Festival, 1987; Hong Kong International Film Festival, 1987; Ann Arbor Film Festival, 1987; Velden International Film Festival, 1987.

1987, 16mm, color/so, 1m, \$10 Available for sale on videotape.

Untitled 1987

UNTITLED 1987 challenges our common perception of reality, and, through cinematic means, suggests the possibility of a deeper and more profound reality. This meditative film poem explores the mystic's vision of the oneness of All through the use of camera, music, movement, color and light.

1987, 16mm, color/so, 7m, \$18 Available for sale on videotape.

Lucifer, God's Most Beautiful Angel

Lucifer was the prince of angels, the bearer of light. He placed his own beauty and perfection above his love for God. This sin of pride caused his fall to the darkest domain where, known as Satan, he struggles as God's rival.

This film poetically explores the Lucifer tale as manifested in man's realm.

16mm, 4m, \$10 Available for sale on videotape.

Charlotte Hill

Triptych

TRIPTYCH is a self-portrait in three parts. It explores being seen, seeing/looking oneself and finally what/how one sees. The film moves respectively in each sequence from more "objective" footage toward a more "subjective" visual experience.

1989, 16mm, b&w/si, 12m, \$25

Henry Hills

Porter Springs 3

These beautiful, intricately animated reflections were unfortunately shot in ECO which has proved to be remarkably unstable, turning blue before I had an internegative made. Therefore, this is one of only three prints of this "elegant and serene experience" (Pat O'Neill). Please handle with care!

1977, 16mm, color/si, 7m, \$35

North Beach

Documentary of my neighborhood of three years. The lamp at the end of the alley between Molinari Delicatessen and Rossi Market (view from Roma) as christological numen mediating between the Above and the Below. Above: the stairs behind my "illegal" at 1735B Stockton. Moving out. Columbus Day Parade: serpent. Below: the hills as Nestle's Crunch.

"NORTH BEACH is a beautiful film. The human race should stick around to enjoy it. It's all cinema, all experience. No 'problems,' art in-jokes, other fashionable bluffing. Hills composes, orchestrates. The film's a concentrate of rhythmic invention, solid work, shapely; gorgeous." —Ken Jacobs

1978, 16mm, color/si, 12m, \$25

North Beach 2

A re-edited version of NORTH BEACH; more frenetic, more out there, more '80s.

"It is interesting to note that this tendency toward design, so prominent in '70s filmmakers like Hills, currently have connotations of hard-mindedness, rigorousness and even asceticism, whereas in other times such a preoccupation with pattern would more often than not be associated with mere decoration, hedonism, frivolousness and irrationalism." —Noel Carroll, Soho Weekly News

1979, 16mm, color/si, 12m, \$25

Kino Da!

Portrait of North Beach Communist cafe poet & gentle comrade, Jack Hirschman.

Shot in sync with wind-up Bolex. Sound recording: Mark McGowan.

KINO DA! (ah, ke, ke) KINO DA!/The Dead die die dada low king quanto zong/MOVE! (ur, ur)/Grey todays it-a clear to the quick ear, quicker z'heels/ The Poe (pay, po, pee, pick-pick), nuf of "D" yet/Call Vertov/(beep, beep)/Eisenstein even/& viterulably cheeness of a ram innerwear/(airs; hen)/ Time, Time, Money/d-d-d-/junk rock did travel & falls/(spring)/ Fall/Spring is the simplest inflationary dime./Be in everything Joy, in experimental & (thus) proletarian & wwea air of airs/ at this school of po'try- painting/CUT! "To know/toe/no! no! MONTAGE (nadazha), in any instant (instant) of the writing of Stein & the facts of that (tle) kind./FEEL IT! (the steak)/yes, ache, in trends & whatevers./ Mmmm-pah-ah Cops, man in case (nnn), man/nnn./(KO) bea mayu po pony; (KO) be-a (what?) o-long kind.//GO! (be what) OM, prose, Pentacost; be what this there the (pause) & (serious pause) the neb with a gram of ire illia-it's still justs Jah.//Viparko r-rrr re ad adici, yes!/YES!//ssssssssssane!/ mmmm keybo z'Kruchchev.

1981, 16mm, b&w/so, 4m, \$10

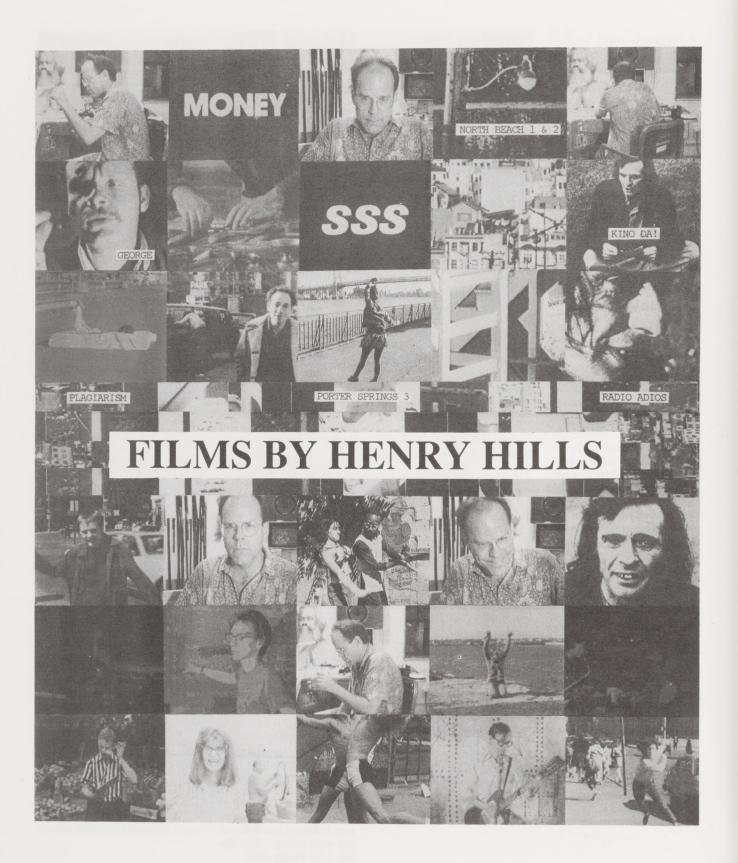
Plagiarism

A raw documentary of the New York "language poets" in their milieu, with Bruce Andrews and Charles Bernstein (co-editors of L=A=N=G=U=A=G=E), James Sherry and Hanna Weiner.

1981, 16mm, color/so, 10m, \$25



HILLS



Radio Adios

A superabundance of useless information effectively subdues freedom of speech. Condense and survive!

Starring Hannah Weiner, Diane Ward, Sally Silvers, Jemeel Moondoc & Muntu, Aline Mayer, Jackson MacLow, Abigail Child, Charles Bernstein, Bruce Andrews and Rashied Ali on drums, with George Kuchar as a Maoist revolutionary.

RADIO ADIOS is a monologue in 12 plaited strands; an extremely precise, condensed and intensely rhythmic Busby Berkeleyish spectacle of an examination of conversational and literary language over a fair range of vocal timbre, microphones, volume settings and single-system sync peculiarities and its dissolution into music to the accompaniment of simultaneous Manhattan ambiances punctuated by fragments of jazz...personalized handheld camera movement, movement from cut to cut-juxtapositions of scale, pulsating changes in light intensity, a varying pallette of various filmstocks, generations, etc., at an appropriately furious pace and in strict one-track sync...offering simultaneously several levels of apprehension or interpretation to encourage multiple viewings. Text published in O.ARS/3: TRANSLATIONS (Cambridge, 1983).

Brakhage says it's real.

1982, 16mm, color/so, 12m, \$30

Money

Starring: John Zorn, Diane Ward, Carmen Vigil, Susie Timmons, Sally Silvers, Ron Silliman, James Sherry, David Moss, Mark Miller, Arto Lindsay, Pooh Kaye, Fred Frith, Alan Davies, Tom Cora, Jack Collom, Yoshiko Chuma, Abigail Child, Charles Bernstein, Bruce Andrews.

Filmed primarily on the streets of Manhattan for the ambient sounds and movements and occasional pedestrian interaction to create a rich tapestry of swirling colors and juxtaposed architectural spaces in deep focus and present the intense urban overflowing energy that is experience living here. MONEY is thematically centered around a discussion of economic problems facing avant-garde artists in the Reagan era. Discussion, however, is fragmented into words and phrases and reassembled into writing. Musical and movement phrases are woven through this conversation to create an almost operatic composition. Give me money!

"If time is money, this 15-minute film is a bargain." —J. Hoberman, *Village Voice*

1985, 16mm, color/so, 15m, \$40 Available for sale on videotape.

George

When I recently moved, I found the "lost" original of this optically printed portrait of George Kuchar smoking (with Melinda McDowell and Virginia Giritlian): four or more scenes progressing simultaneously through frame alternation.

1976-1988, 16mm, color/si, 2m, \$10

SSS

A dance film, starring Pooh Kaye, Sally Silvers, Lee Katz, Harry Sheppard, Kumiko Kimoto, David Zambrano, Ginger Gillesbie, Mark Dendy and others, with music improvised by Tom Cora, Christian Marclay and Zeena Parkins. Filmed on the streets of the East Village and edited over three years.

1988, 16mm, color/so, 5m, \$20

Will Hindle

Pastoral D'Ete

"Hindle's works prove that film is not just a picture of a story one can read, but, rather, an experience which cannot be verbalized." —Michigan Daily

"Will Hindle's work is a technical and emotional tour de force." —Christian Science Monitor

"Hindle's color and post process work are brilliant." —San Francisco Chronicle

PASTORAL D'ETE is one of the nation's first works of the Personal Film movement.

Soundtrack by Honegger (composed also for Europe's *Pacific* 231).

Hindle dovetails the lyrical images of a singular high summer's day heat. A poignant first work. Initially used camera settings and lens operations. Evidences the mastery of editing to come.

Premiere and award: San Francisco International Film Festival.

1958, 16mm, color/so, 9m, \$15

Non Catholicam

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with PASTORALE, extremely innovative for its day and even now. Entire film was an "optical print" to retain light nuances. Has never been placed in competition.

1957-63, 16mm, b&w/so, 10m, \$15

29: Merci Merci

A rude and abrupt departure from Hindle's two early visual poems. Between those early works and MERCI. Hindle was sought to film the Winter Olympics, 150 short works for Westinghouse/CBS, and the South Sea voyages of Sterling Hayden's schooner, "Wanderer." The inability to get on with his own work produced MERCI. A poignant comment concerning the film artist's dilemma. Aftermaths of Western Civilization. Including never-seen-elsewhere Nazi footage inserts.

Premiere: Intersection, San Francisco. Awards: Kenyon and Kent State Festivals; Ann Arbor Tour.

1966, 16mm, b&w/so, 30m, \$40

FFFTCM

Renewed income and the ability to work on one's own produced this feeling and work. A Promethean awakening, debonding of the human spirit...reaching for the unfiltered blaze of Light and Life. The driving sounds of heart beat, fanfare for the Common Man and devotional chants. A time of sharing...a touch of vision in the night.

Premiere: Ann Arbor Film Festival and Tour.

1967, 16mm, color/so, 5m, \$10

Chinese Firedrill

"The year's best short film, Hindle's CHINESE FIREDRILL is dazzling and sympathetic. By itself, the film demonstrates the importance of independent filmmaking and makes this a movie year to remember." — National Review

"Will Hindle's work is an experience, whatever else you want to call it, revealing a nearly perfect camera eye." —New Haven Register



"CHINESE FIREDRILL is an intellectually demanding film, but is essentially an overwhelming, disturbing unique emotional experience. I can't tell you how beautiful it is." -R. Corliss, Film Quarterly

Hindle's prize-laden work of cataclysmic visual and mental schisms stands as one-of-a-kind. Human universals crammed into a moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.

Premiered: Chicago Museum of Modern Art.

Awards: First Prize, Ann Arbor Film Festival; First Prize, Barn Gallery (Maine); First Prize, San Francisco Film Festival; First Prize, Foothill Festival.

Shown: Yale Film Festival; Ann Arbor Tour.

1968, 16mm, color/so, 25m, \$40

Billabong

Winner of the main prize of the Oberhausen (Germany) International Film Festival, BIL-LABONG has gone on to even greater acclaim than its muchawarded predecessor. Now in collections and archives on three continents,

BILLABONG...mates verite camera and violently creative and master editing... revealing the mood of youths contained by the government. On location in Oregon. Empathetic in the ex-

"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions; as in BILLABONG, a wordless impresionistic 'documentary' about a boys' camp, and WATERSMITH, a spectacu-

lar visual fantasy created from footage of an Olympic swimming team at practice. FIREDRILL contains possibly one of the great scenes in the history of film." —Gene Youngblood, Expanded Cinema

Premiere: Flaherty International Film Seminar.

1969, 16mm, color/so, 9m, \$18

Watersmith

Perhaps Hindle's magnum opus to date. New York Times critic Vincent Canby calls WATER-SMITH "beautiful abstract patterns of lines of energy. A kind of ode to physical grace." A deceptively "calm" film requiring an equally calm audience and a superior soundtrack reproduction system, WATERSMITH weaves its lone visual threads closer and closer until the screen is awash with multiple levels of artistic achievement, technical supremacy, physical and mental demands and rewards...for the relaxed and receptive viewer. Not a flash and funk work. A film to be seen again and again.

"WATERSMITH is a mind movie. Hindle turns his film into a celebration of the freedom of bodies moving through water, the implacable grace of human forms freed from gravity. It ripples between reality and abstraction. There hasn't been a movie quite like this since Leni Riefenstahl's OLYMPIA." -Entertainment World

Premiere: Chicago Museum of Modern Art.

Awards: First Prize, American Film Festival, N.Y.; The Canadian National Film Festival, Montreal. Invitational tributes: Cannes Film Festival; The International Moscow Film Festival.

1969, 16mm, color/so, 32m, \$45

Saint Flournoy Lobos-Logos and the Eastern Europe Fetus Taxing Japan Brides in West Coast Places Sucking Alabama Air

Presaging details and intent of the Charles Manson's cult and actions was not meant to be one of this film's greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: the mysticism of a "calling," a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley.

1970, 16mm, color/so, 12m, \$25

Later That Same Night

Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Appalachians. Jackie Dicie sings the song in disruptive out-of-synchronization. It is Hindle's firstwater attempt to express the southern country mode of existence...the alone woman and the lonesome land.

1971, 16mm, color/so, 10m, \$20

Pasteur 3

What occurs to a bodily system following exposure to rabies and golden rod.

"The film seemed to me the ultimate portrait of an immigrant, or the Displaced Person-displaced in nature, displaced on the continent. With this pun or metaphor that he makes, and despite all the artifice, it seems quite natural, it comes across as both funny and sad... How odd it is to walk through this world and find there are things that poison you." -Stan Brakhage

16mm, color/so, 22m, \$35

Louis Hock

Silent Reversal

The film does not end, is never rewound, and each frame is seen twice in a single viewing: a palindrome illustrating the Chicago "elevated," the backbone of the city, shuttling its oblivious passengers to death.

"Hypnotic study in motion." -Nora Sayre, New York Times

Note: Shown head to tail, then tail to head.

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/si, 12m,

Zebra

A visual keening for the exterminated quagga. A silent dirge for lost friends, shadowed up against the wall with light from the tombs.

Other distribution: Film-Makers' Cooperative, N.Y.

1973, 16mm, b&w/si, 18m, \$40

Light Traps

A dance metered between the tempo of 60 cycles per second of electrified gas and camera shutter, further wrought by manual, etched harmonics. Las Vegas in a closet.

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si, 10m (18fps), \$25

Still Lives

September 23, 1973: A motion picture camera shooting through a portal in a church began accumulating images of an adjacent Arlington, Texas shopping plaza at the rate of 1 frame per hour, 24 hours a day. September 22, 1974: The camera was stopped. Meteorological fluctuations, this planKitchener-Berlin by Phi

et's revolutions (solar al), and the palpable p of human cycles are tr from slow daily change rapid visual rhythms. T of metamorphosis duri year visually displaces torial arena in which t transpires. Space, the in

tion of time Our eyes are virtually out of our heads." -Ric Eder, New York Times

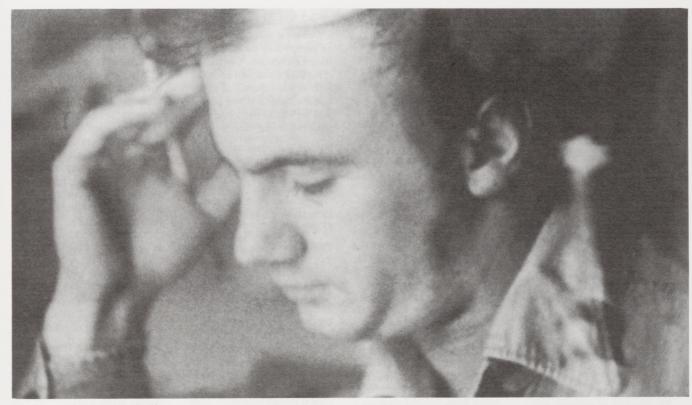
frame, becomes a mani

Other distribution: Film Cooperative, N.Y. 1975, 16mm, color/so. 1

Studies in Chronovision

Film sketches constructe the past five years inver ing temporal composition single frame-time lapse niques: light struck metr nomes, 20th century du a Mayan dream, horolog plete with coordinates, P

Maliner .



Kitchener-Berlin by Philip Hoffman

et's revolutions (solar and axial), and the palpable presence of human cycles are transposed from slow daily change into rapid visual rhythms. The act of metamorphosis during the year visually displaces the pictorial arena in which the year transpires. Space, the image frame, becomes a manifestation of time.

"Our eyes are virtually goaded out of our heads." —Richard Eder, *New York Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/so, 18m, \$50

Studies in Chronovision

Film sketches constructed over the past five years investigating temporal composition via single frame-time lapse techniques: light struck metronomes, 20th century dust from a Mayan dream, horology complete with coordinates, Kodak vs. Timex. "...resembles visual works of art..." —Janet Kutner, *Dallas Morning News*

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/si, 22m,

Pacific Time

Two reels of film projected simultaneously side by side using non-synchronous projectors with the same image size. A film allegory of Plato's cave.

"PACIFIC TIME focuses on a collection of perceptual issues. It is not about seeing just one clearly. It comes at them from all angles and directions, abstract and ancient philosophies, camera angles and speeds, San Diego and heaven, pigeons and phonetics." —M.T.U. Tuckman, *L.A. Times*

1978, 16mm, color/so, 45m, \$120

Philip Hoffman

Somewhere Between Jalostotitlan and Encarnacion

SOMEWHERE BETWEEN JALOS-TOTITLAN AND ENCARNACION is a handheld travelogue of North America, presented in the unbroken 28-second shots of [Hoffman's] spring-wind camera and the intertitles of a Mexican journey. SOMEWHERE BETWEEN... is a Catholic drama of life and death played out in the streets of North America. Its gesture is a public circumstance: a horn band in Guadalajara, a Catholic procession in Toronto, distant passing traffic in Colorado. These scenes are presented, each in their turn, as separate and discrete events moving between

titles describing a boy lying dead. They are a discourse that moves a geography of surface into concert with a transcendental history, a history of death."—Michael Hoolboom, Vanguard

1984, 16mm, color/b&w/so, 6m, \$25

?O,ZOO!(The Making of a Fiction Film)

"Philip Hoffman's ?O,ZOO!(THE MAKING OF A FICTION FILM) uses a diary format to skirt along the edge of someone else's filmed narrative (Peter Greenaway's A ZED & TWO NOUGHTS), and to trace the anatomy of pure image-making. 'Pure' is both the right and the wrong word: Hoffman is a man addicted to the hermetic thisness of filmed images, and plagued by the suspicion that these images, far from being

H FILM

HOFFMAN

pure, are really scabs torn away from the sores of the world. Found footage shot by his grandfather (a newsreel cameraman) is the starting point for Hoffman's meditations on the illusion of visual purity, and on the distance between the 'neutral' image and the value-laden narrative that it can be made to serve. It is a moral distance, one that this filmmaker surveys with a wary fascination." —Robert Everett-Green

"...Hoffman rewrites the Canadian documentary tradition into a family memory and romance." —Blaine Allan

1986, 16mm, color/b&w/so, 23m, \$55

passing through/ torn formations

"Philip Hoffman's PASSING THROUGH/TORN FORMATIONS is a wide open ramble through the labyrinth of memory, considered primarily as a family affair. The film deals with the life and history of Hoffman's Czech-born mother and her family, presented as a kind of polyphonic recitation—of words, of images and of sounds."—Robert Everett-Green

"PASSING THROUGH/TORN FORMATIONS extends from Eastern Europe and back again—an unravelling tapestry of family relations that speaks of migration and translation." —Marian McMahon

"PASSING THROUGH/TORN FORMATIONS accomplishes a multi-faceted experience for the viewer—it is a poetic document of Family, for instance—but Philip Hoffman's editing throughout is true to thought process, tracks visual theme as the mind tracks shape, makes melody of noise and words as the mind recalls sound." —Stan Brakhage

1988, 16mm, color/b&w/so, 43m, \$90

Kitchener-Berlin

"Hoffman juxtaposes his home town, the Canadian city of Kitchener (formerly called Berlin), with its European namesake of the World War II era. 'The hyphen in the title suggests both severance from the past and connection to it.' The history of the area underpins the film, but refuses to bind it or restrict it from free association. Hoffman assembles a wide range of visual materials including home movies, television, news footage and archival film as well as his own characteristically enticing images, to build complex layers of superimpositions analogous to the impressions of memory. The film's opening segment, 'A Measured Dance,' is fluid and seductive, with deliberate and rhythmic camera movement and complex editing. Its second part, 'Veiled Flight' (introduced with an astounding 'Prologue' drawn from archival sources), is more enigmatic, turning inward with the visual metaphor of underground exploration, and suggests the extent to which filmmakers are engaged in the work of making ghosts of the past for the future." -Blaine Allen

1990, 16mm, so, 34m, inquire for price

Karen Holmes

You, Mother

Filmed in San Francisco, YOU, MOTHER offers a look at parents and children shopping, playing in the park, waiting in lines, riding in cars. The voices heard are those of women telling why they have children. The juxtaposition of sound and image raises questions about some of the reasons people give for bearing children.

Originally made as a letter to my younger sister, YOU, MOTH-ER is especially useful in high school classrooms. The film stimulates discussion of topics such as what choices of lifestyle are open to young people and the effects one's personal choices have on others.

Shown: Third International Festival of Films by Women, Philadelphia; Hirshorn Museum; Marin Film Festival; Philadelphia College of Art; San Francisco Cinematheque; Moore College of Art.

1970, 16mm, b&w/so, 10m, \$18

"...And Having Writ"

The graffiti on the walls of buildings in the city is examined with an ever-moving camera. These messages, written with magic markers and spray cans, become line and texture as they combine in many-layered traveling patterns. ...AND HAVING WRIT was made before the advent of "graffiti artists." Some of the images are impassioned assertions on political concerns, others simple affirmations of the individual's presence, a statement of "I am." Individual markings stand out for the humor and poetry of their brief stories. The film begins with a stenciled warning to refrain from defacing public property but ends with an implied invitation to make your mark.

Shown: Third International Festival of Films by Women, Philadelphia.

1971, 16mm, b&w/so, 3m, \$8

Saving the Proof

"SAVING THE PROOF is a complex transformation of an ordinary action: a woman walking. The rhythm of her gait and the pulsating, repetitive sounds counterpoint with alternating images of her transversing city streets, passing windows and fences, descending stairs. As the images repeat and vary with mathematical precision, one becomes more interested in the process itself than in her destination. What appears to have been simple breaks down into a complex system of dichotomies, both in form and in content: city/country, completeness/fragmentation, presence/ absence, illusion/reality, light/ shadow, negative/positive, fiction/documentation. The film climaxes in a spectacular burst, as one feels that the film is literally coming apart. It ends as it began, as one long chain that can be interrupted at any point, and yet can only be seen as a whole piece." -Margaret Ganahl, Camera Obscura

Awards: Humboldt Film Festival; Mason Gross Film Festival. Shown: San Francisco International Film Festival; Berlin Exchange Show, 1981.

1979, 16mm, color/so, 11m, \$25

Returning the Shadow

Old family photographs invoke memories and invite comparison to the present. Using five family photographs taken in the 1940s, RETURNING THE SHADOW considers how the meaning of these visual documents changes with our life experiences. The film's circular structure allows the viewer to contribute personal experience in an effort to identify the characters in their relationships and to reflect on one's own identity within his/her family. RETURNING THE SHAD-OW explores the tension between recorded and remembered past and present as it creates its own internal memory.

an elegant, beaut film... Holmes ev sation of Proustis ing through repet variation of caref and composed im people looking at ment, fragments of graphs, haunting, gestures." —Sandr Experimental Film

Newsletter

"RETURNING THE

Award: American eo Festival. Show Experimental Filn Festival; Athens I Film Festival; Upp tival, Sweden; An Festival; Cork Int Film Festival.

1985, 16mm, colo

Michae Hoolbo

Fat Film

Making light of hi tically printed fug lower case shows learning to swim. will turn this pool into writing. The lealing his own ne

drowning beneath his twin brother, it frame of lard thro the past might be turning pool into "Michael Hoolboor very stuff of Film"

very stuff of Film i seeming war with tension of pictorial Stan Brakhage, Can Aesthetics

Sound by Strange 1 1988, 16mm, bGu "RETURNING THE SHADOW is an elegant, beautiful, tender film... Holmes evokes the sensation of Proustian remembering through repetition and variation of carefully paced and composed images of two people looking at an apartment, fragments of old photographs, haunting shadows and gestures." —Sandra Maliga, Experimental Film Coalition Newsletter

Award: American Film and Video Festival. Shown: New York Experimental Film and Video Festival; Athens International Film Festival; Uppsala Film Festival, Sweden; Ann Arbor Film Festival; Cork International Film Festival.

1985, 16mm, color/so, 23m, \$45

Michael Hoolboom

Fat Film

Making light of history. An optically printed fugue whose lower case shows a young child learning to swim. His diploma will turn this pooling of talent into writing. The filmmaker, recalling his own near fatal drowning beneath the hands of his twin brother, builds a frame of lard through which the past might be re-exposed, turning pool into loop.

"Michael Hoolboom rips at the very stuff of Film itself in beseeming war with Past's entire tension of pictorial re-call." — Stan Brakhage, Canadian Aesthetics

Sound by Strange Nursery.

1988, 16mm, b&w/so, 4m, \$10

From Home

"Mike Hoolboom's film is a powerful and disturbing work that deals with love, memory, sexuality, murder and desire. Hoolboom asks for, and gives, no quarter in this devastatingly honest depiction of the breakup of his relationship with Svetlana Lilova...the finest work yet by one of Canada's most prodigious talents." — Marc Glassman, Cinema Canada

"Over a particularly climactic sequence of FROM HOME, where Michael Hoolboom proposes to depict his ex-girlfriend and another man having sex, a male voice recites a section of one of Hollis Frampton's fabulae, 'Erotic Predicaments for Camera'—an apt subtitle for this film. The particular 'erotic predicament' of this scene stands for a larger one." —Mike Zryd, "Recent Work From the Canadian Avant Garde," Art Gallery of Ontario

FROM HOME's opening montage, so reminiscent of life as to make any difference between the two meaningless, begins this autopsy on the body of language that brings together in the film's final reel the figures of mortician and film editor. Relentlessly transgressive in its depiction of a failed marriage, the fragmented montage shatters the Edenic couple of the film's opening into a mosaic of confessions, half truths, the many-colored self of Windsor and Newton, self-propelled vehicles, self-abuse in vermin, and the nature of the image. Four years in the making.

1988, 16mm, b&w/so, 55m, \$100

Grid

"In GRID, a black grid jumps back and forth on a white background, resulting in a perceptual exercise (and a metaphor for cinema) with a strangely menacing intensity. Like much of Hoolboom's work, GRID aggressively flirts with the brink." —Cameron Bailey, NOW Magazine

1988, 16mm, color/si, 1.5m, \$10

Scaling

It's like that line in Hamlet when his new father, now the king, asks him: "How is it that the clouds still hang on you?" And he answers: "Not so my lord, I am too much in the sun."

Excremental blankness. The frame as filling station, jurisdiction, make up, the centre of an empty horizon and the place of doubles.

Sound by Peter Chapman. 1988, 16mm, b&w, 5m, \$10

Was

The second in a series about love and other four letter words: hand, some, oven, cunt, cock, film. Drawn through four movements (him, her, us, I) a collage of diary fragments, landscape and a surreal ad introducing the Ford Mustang combine to dissemble these two lovers beneath Wilde's dictum that actions are the first tragedy of our lives and words the second.

"WAS exemplifies Hoolboom's sponge-like retention of avant-garde film traditions. Brimming over with allusions, the film assembles within a quasi-musical structure (prelude, four movements, and epilogue) a complex mass of footage, archival material, photographs, and texts, usually in superimposition with images of two ghostly floating mouths. The sound track is polyphonic (owing

much to Bruce Elder), as two voices mixed with music and sound effects simultaneously read different texts. A central theme, announced in the prelude, concerns sexuality and the mother." —Mike Zryd, "Recent Work From the Canadian Avant Garde," Art Gallery of Ontario

1988, 16mm, color/b&w/so, 13m, \$20

Bomen

"Bomen" is Dutch for trees, so reads in plural the last part of my own name "boom," which stands in Dutch for "tree." This film, this walk through the treeline is also a way of saying "I," of writing myself with the camera-stylo even as the bomen turn out to be empty after all, unfit for making paper, for writing. Perhaps these are the trees left after the book is finished, when all that needs to be added is the cartouche, the name, the last word, the law.

1989, 16mm, color/si, 2.5m, \$10

College

1981, 16mm, b&w/so, 22m, inquire for rental price

Brand

Begun as a kid's yarn, a fairy tale of unlikely beginnings, BRAND joins two themes in a fugue of call and response. The first is child's play, lit up here in the waxing shadows of swinging by- blows, racing before their infant surround. The second shows the brand that scores these offspring. The brand, this mark of trade, is light itself, cast over the face of the water before joining an afternoon's play with a double architecture, one below ground, one above.

1989, 16mm, b&w/si, 6m, \$10



HORVATH



Playmation by Karl Horvath

Karl Horvath

Playmation

A trilogy of some of my work in claymation. This reel consists of three separate projects. nyself and life in g to a bouncy swing t de man demonstrat desires, loves, daily acomplishments. N

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1988-1990, 16mm, 6m, \$12

Composition

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film using cut paper

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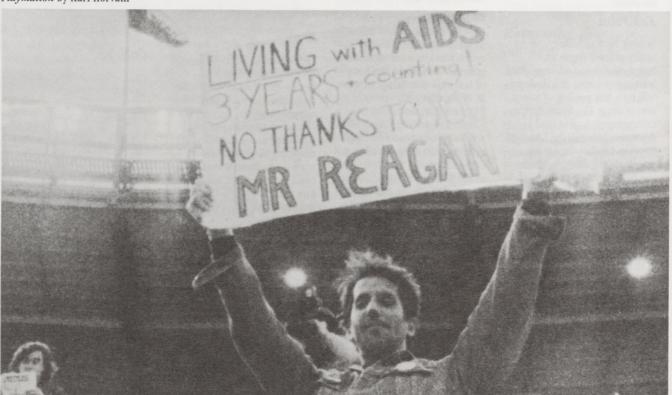
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of Telleman's excerp

The first is COMING ATTRAC-TIONS, a spoof of movie reel previews we see in theaters. This too-good-to-be-true preview is offset by a minimalist delivery that pokes fun at elaborate Hollywood productions and the pushy advertising schemes that market them.

The second is HISTORY, a synopsis of human creation and development from the spark of life to modern day conveniences and abuses. Thoughtful narration and poetry help carry the point home.

The third is LITTLE MAN -a metamorphic character be-



Elegy in the Streets by Jim Hubbard

HURBARD

comes a quasi self-portrait of myself and life in general. Set to a bouncy swing tune, the little man demonstrates needs, desires, loves, daily living and accomplishments. Near the end, the little man "performs" for us as he transforms into accumulated images of life.

1988-1990, 16mm, color/so, 6m, \$12

Composition

A colorful, thoughtful, inspiring film using cut paper, colored filters and coffee grounds. Partly inspired by the German film-maker Oskar Fischinger, this film is what I "see" when I hear the accompanying music. This work is the culmination of three studies in which I try to visually express the beauty, complexity and feeling of music. The cut paper sequences define the flow, procession and haphazardness of specific areas of Telleman's excerpt as they

hypnotize and seduce us into the fun and beauty of the melody. The coffee ground sequences burst with energy and freedom as the violins command the musical arrangement. The grainy texture of the coffee allows only specific patterns of light to show through to the film, which was backwound several times in the camera to achieve the mixing and overlays of color.

1991, 16mm, color/so, 5m, \$10

Jim Hubbard

Elegy in the Streets

Exploring the AIDS crisis from both a personal and a political perspective, the film intertwines two main motifs: memories of Roger Jacoby, a filmmaker who died of AIDS, and the development of a mass response to AIDS. The collective response begins with mourning at a candlelight vigil and the deep sadness of the AIDS Quilt and then progresses toward a much more determined reaction by ACT-UP: first, in the Gay Pride March in New York City, then in separate demonstrations that build in militancy-with a corresponding increasingly heavy-handed response by the police-culminating in a demonstration during a baseball game and the thumbs- up sign of a teenager sporting a Silence = Death button.

"...roars with urgency from beginning to end." —Karl Soehnlein, *Outweek*

"...a powerful work that chronicles the filmmaker's experience of a political moment filled with personal loss." —Jason Simon, *Afterimage*

"...exquisitely handprocessed...miniature portraits of a friend...infusing his memorial not with nostalgia, but activism." —Manohla Dargis, Village Voice

1989, 16mm, color/si, 30m, \$75

A Valentine for Nelson

A long overdue love letter. A relationship is as hard to build as a cathedral—it takes more than one lifetime. A film in which virtually every shot is intended as a metaphor. Tender, loving and unsentimental.

"This five-minute charmer is a tribute to relationships, the ups and downs of being in love and living together." —Jeff Lunger

1990, 16mm, color/so, 5m, \$15



A Valentine for Nelson by Jim Hubbard

H FILM

HUBBARD



Nigeria by Chuck Hudina

Two Marches

"In [Jim Hubbard's] latest work, scenes shot at two national gay marches on Washington, D.C. are juxtaposed to reveal some of the devastating changes in the gay movement from 1979 to 1987, as hope is replaced by frustration and mourning.

"In Hubbard's roving footage we follow the shifts in spirit, age and racial composition of the demonstrators and witness the growing organization of the protest spectacle, as ragtag bunches of rebellious marchers give way to marching bands and the unfurling of the Names Project AIDS Quilt... Yet his touch is always gentle, and deeply, if elusively, personal, from the opening shots of Hubbard embracing the late filmmaker Roger Jacoby to the

beautifully choreographed hands of deaf people signing. Always working within a small scale and tightly focused format, Hubbard has developed an astonishingly varied and emotionally complex body of work over the years, a series of personal film essays of intertwined loss and liberation." — Liz Kotz, *Afterimage*

1991, 16mm, color/so, 9m, \$30

Chuck Hudina

Paint

An early study of light, form, movement.

Award: Ann Arbor Film Festival, 1972.

1971, 16mm, color/b&w/so, 5m, \$15

Self Portrait

My move into cinema with all my old drawings, paintings and photographs animated onto film.

Award: Ann Arbor Film Festival, 1972.

1972, 16mm, color/b&w/so, 7m, \$15

Ikarus

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second.

Award: Ann Arbor Film Festival, 1974.

1973, 16mm, b&w/si, 2m, \$15

Grease

"GREASE by Chuck Hudina is reminiscent of Cassavetes' SHADOWS, not in concept but in spirit. The film deals with greasers that seem to recall the 1950s. GREASE resonates between fiction and documentary, the result of which is compelling drama. The acting is superb as is the cinematography, which suggests, via strong lights and darks, an underworld peopled by characters in an animalistic ambience." -Owen Shapiro, New York Film Expo.

Plaster

Camera: Chuck

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Charley Ray.

Awards Ann Ar

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1975, 16mm, CC

Ruby Red

Document of an

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Award: Ann Arb

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1975, 16mm, co.

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A series of reph

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Shown: Ann Arb val, 1975; Londo

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Awards: Filmex 1974; Atlanta Film Festival, 1974; Humboldt Film Festival, 1974; New York Film Expo 1974. Shown: Cineprobe, Museum of Modern Art, N.Y., 1976.

1972-74, 16mm, b&w/so, 47m, \$65

Available for sale on videotape.

Parents' Visit

The interaction between my parents, the equipment and myself when they come for a weekend visit.

Awards: Documentary award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

1974, 16mm, color/so, 12m, \$22

Bicycle

Evolving from a painting idea...spokes-eye view of a bicycle ride.

Awards: Athens Film Festival (sound award), 1975; Ann Arbor Film Festival, 1975.

1975, 16mm, color/so, 7m, \$15

Plaster

Camera: Chuck Hudina.

A performance film by sculptor Charley Ray.

Awards: Ann Arbor Film Festival, 1976; Athens Film Festival, 1977.

1975, 16mm, color/so, 4m, \$15

Ruby Red

Document of an amateur country-western talent search in Iowa City.

Award: Ann Arbor Film Festival, 1975.

1975, 16mm, color/so, 14m, \$20

Sound Stills

A series of rephotographed sound sources.

Shown: Ann Arbor Film Festival, 1975; London Avant-Garde Film Festival, 1979; Museum of Modern Art, N.Y., 1976.

1975, 16mm, color/so, 7m, \$15

Howie

Produced, directed, filmed and edited by Chuck Hudina.
Sound: Charley Ray, Richard Bloes, Rachel Wohl. Labwork and mix: Steve Henke. Assistance: Franklin Miller, Chris Brennamen.

Howie, a 70-year-old alcoholic and ex-sailor, sums up his life in the following terms: "Travel and drink, drink and travel, that's all I've ever done." The film HOWIE redefines its subject in terms of the present, documenting Howie's two-year hiatus in a small college town, his confrontations with the townspeople, and his relationship with the filmmaker. A fusion of narrative and documentary, HOWIE neither romanticizes its subject nor regards it as a specimen for analysis, but emerges as an expression of caring and a restitution of dignity.

Awards: First Prize for Documentary, Athens Film Festival, Ohio, 1978; Big Muddy Film Festival, 1979; Global Village Documentary Festival, 1980. Shown: Museum of Modern Art, N.Y., 1978.

1975-78, 16mm, color/so, 52m, \$75 Available for sale on videotape.

Egg

Co-maker: Charley Ray.

An explosion in time.

Award: Ann Arbor Film Festival, 1980.

1980, 16mm, color/so, 2m, \$15

Baby in a Rage

BABY IN A RAGE is a pure documentary of an Amish pig auction in Kalona, Iowa.

"I liked it..." -Robert Nelson

Award: Ann Arbor Film Festival, 1985. Shown as part of Ann Arbor Film Festival Tour.

1983, 16mm, b&w/si, 9m, \$20

On the Corner

An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983. Shown: Athens Film Festival, 1983.

1983, 16mm, b&w/si, 4.5m, \$15

Black Heat

Influenced by abstract expressionism...a series of black and white high-contrast positive episodes characterized by intense bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival.

1985, 16mm, b&w/si, 4.5m, \$15

Nigeria

"NIGERIA by Chuck Hudina uses found footage about that country to create a highly effective silent piece whose grainy, funky texture seems at times like a transmission struggling to break through from another dimension. A succession of murky images alternates between improbabilities, such as witch-doctor masks, unsuccessful rocket launchings, white big-game hunters, tropical fish, a foundering oceanliner, natives in tribal rites and brief newsreel footage of Oueen Elizabeth, maneuvered so as to seem highly perturbed at the scroll of images just past." -Calvin Ahlgren, SF Chronicle

1989, 16mm, b&w/si, 4.5m, \$20

Tender Negative

A high-contrast love dance and struggle over space in the frame.

1990, 16mm, b&w/si, 2m, \$15

Peter Hutton

In Marin County

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old Macdonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things." -Whitney Museum of American Art

16mm, color/so, 10m, \$15

July '71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon

"Diary films have become a distinct genre of the independent film movement. Like a written diary, they forego the necessity of plot, character development and other attributes of a wellconstructed story and concentrate simply but lovingly on the day-to-day or moment-tomoment events happening to the filmmakers. Peter Hutton's film is, to my mind, one of the best of the genre-for it truly lets us get inside the filmmaker's mind and sensations through, and in conjunction with, his role as filmmaker. It is almost as if we see how carrying around the camera and focusing on different people, things and events actually changes and refines the filmmaker's normal perception of them. The camera becomes an instrument not to record reality but to expand it. And like any diary, it is both an exploration and crystalization of events and impressions in one's life." -David Bienstock

"Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought—it all adds to a very clear film." —Jonas Mekas, Village Voice

Award: Yale Film Festival, 1972.

1971, 16mm, b&w/si, 35mm, \$35

HUTTON

New York Near Sleep for Saskia

"Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York. NEW YORK NEAR SLEEP exploits the basic potential of film for capturing light refractions. Hutton imposes on this film the aesthetics of still photography and uses as a structural device the duration of perception of the subtle reflection of movements and illuminations." -Bill Moritz, Theatre Vanguard

1972, 16mm, b&w/si, 10m, \$10

Images of Asian Music (A Diary from Life 1973-74)

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-74 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music. IMAGES OF ASIAN MU-SIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker." -Whitney Museum of American Art

"...The camera records a ship working out of Thailand, the faces of the seamen, the sea, a storm, fireworks, a big snake coiling exploratorily about a young girl, the huge Buddha in the lotus position and land-scapes and skyscapes reminiscent of the film work of Satyajit Ray. It is beautiful, mute, and meaningful in the silence."—Archer Winston, New York Post

1973-74, 16mm, b&w/si, 29m, \$40

Florence

"Like Hutton's previous films, FLORENCE is a contemplative study of light and shadows, textures and planes, that makes beautiful use of the tonal qualities of black and white film. Throughout the film there is a motion of obscuring and revealing in clouds, reflections and mists, and in the behavior of light as it passes through various openings or substances. Frequently, the images are ambiguous details. One feels that Hutton is very at home in the world he sees, and that he looks at things a little more closely than most people..." -Ken DeRoux, S.F. Museum of Modern Art

1975, 16mm, b&w/si, 7m, \$15

Boston Fire

"BOSTON FIRE finds grandeur in smoke rising eloquently from a city blaze. Billowing puffs of darkness blend with fountains of water streaming in from offscreen to orchestrate a play of primal elements. The beautiful texture of the smoke coupled with the isolation from the source of the fire erases the destructive impact of the event. The camera, lost in the immense dark clouds, produces images for meditation removed from the causes or consequences of the scene. The tiny firemen, seen as distant silhouettes, gaze in awe, helpless before nature's power." -Millennium Film Journal

1979, 16mm, b&w/si, 8m, \$15

New York Portrait: Chapter One

"Hutton's most impressive work...the filmmaker's style takes on an assertive edge that marks his maturity. The landscape has a majesty that serves to reflect the meditative interiority of the artist independent

of any human presence... New York is framed in the dark nights of a lonely winter. The pulse of street life finds no role in NEW YORK PORTRAIT; the dense metropolitan population and imposing urban locale disappear before Hutton's concern for the primal force of a universal presence. With an eye for the ordinary, Hutton can point his camera toward the clouds finding flocks of birds, or turn back to the simple objects around his apartment struggling to elicit a personal intuition from their presence... Hutton finds a harmonious, if at times melancholy, rapport with the natural elements that retain their grace in spite of the city's artificial environment. The city becomes a ghost town that the filmmaker transforms into a vehicle reflecting his personal mood. The last shot looks across a Brooklyn beach toward the skyline of Coney Island's amusement park... The quiet park evokes the once frantic city smothered by winter. Nature continues its eternal cycles impervious to the presence of man, the aspirations of society, or the decay of the metropolis." -Millennium Film Journal

1978-79, 16mm, b&w/si, 16m, \$30

New York Portrait: Chapter Two

CHAPTER TWO represents a continuation of daily observations from the environment of Manhattan compiled over a period from 1980-81. This is the second part of an extended life's portrait of New York.

"Hutton's black and white haikus are an exquisite distillation of the cinematic eye. The limitations imposed—no color, no sound, no movement (except from a vehicle not directly propelled by the filmmaker), no direct cuts since the images are born and die in black—ironically entail an ultimate freedom of the imagination... If pleasure can disturb, Hutton's ploys emerge in full focus. These materializing then evaporating images don't ignite, but conjure strains of fleeting panoramas of detached bemusement. More than mere photography, Hutton's contained-within-the-frame juxtapositions are filmic explorations of the benign and the tragic..." —Warren Sonbert

New York Po

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1991, 16mm, bGuy

1980-1981, 16mm, b&w/si, 16m, \$30

Budapest Portrait (Memories of a City)

"[BUDAPEST PORTRAIT] may be his strongest essay yet on the naturalization of the urban landscape. For Hutton, the city is less a social matrix than a verdant asphalt jungle. Closeup portraits of two ancient ragpickers and a succession of elderly peasant women aside, virtually every other person shown is dominated by the surroundings. Human presence is often suggested merely by indexical signs-photographs, shadows or bullet holes. This relative absence of the figure, together with the harsh chiaroscuro of the winter light, induces a poignant sense of loneliness and isolation. Voluptuously gray, worn and lived in, the city is like a stage set for an invisible drama." -J. Hoberman, Art Forum

1984-86, 16mm, b&w/si, 30m, \$50

Landscape

First section of an extended study of the weather and landscape in the Hudson River Valley.

1986-87, 16mm, b&w/si, 18m, \$35

New York Portrait, Part III

"[Hutton's] latest urban film, NEW YORK PORTRAIT III, takes on a unique tone in relation to Hutton's ongoing exploration of rural landscape. The very fact that Hutton is dealing with older footage, with archives of memory more than immediacy, gives it a different texture than his earlier New York films, in spite of many continuities with them. Hutton always found the presence of nature in the city, not only in his many shots of sky and vegetation, but also in the geometry and texture of the city itself, which seemed to project an independence from the human. This film seems to bathe itself in a nostalgia for things human, as if Hutton were looking at a vanishing race. Again humor rather than lamentation prevails, but never has it seemed that people were so contingent in Hutton's films. The high angle of observation, frequent in Hutton's previous New York films (and an invocation of their diaristic observer quality), here seems to carry a sense of withdrawal, a distance matched by compassion... The final image in which a small shape against the scale of skyscraper and sky suddenly reveals itself as human by its motion seems emblematic, as does Hutton's observations of the accidents and rescue of people below on the street." -Tom Gunning

1990, 16mm, b&w/si, 15m, \$40

In Titan's Goblet

IN TITAN'S GOBLET refers to a landscape painting by Thomas Cole circa 1833. The film is intended as a homage to Cole, who is regarded as the father of the Hudson River School of painting.

1991, 16mm, b&w/si, 10m, \$25

Takahiko limura

Ai (Love)

"I have seen a number of Japanese avant-garde films at Brussels International Experimental Film Festival, at Cannes and at other places. Of all those films, Iimura's LOVE stands out in its very beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's LOVING or Jack Smith's FLAMING CREATURES...a poetic and sensuous exploration of the body...fluid, direct, beautiful."—Jonas Mekas, Film Culture

N.B. The soundtrack should be disregarded. —T.I.

Other distribution: Film-Makers' Cooperative, N.Y.

1962-63, 16mm, b&w/si, 13.5m (18fps), \$40

White Calligraphy

"In my view the most interesting of limura's early films-at least those I've had a chance to see-is the one least characteristic of this period: WHITE CAL-LIGRAPHY. To make this abstract film, Iimura drew the Japanese characters for the Kojiki, 'the oldest story in Japan,' directly onto dark leader. Since each frame contains a different character, the finished film creates a continually changing retinal collage, which is interrupted intermittently during the final minutes of the film by movements of dark leader. All in all, WHITE CALLIGRAPHY is a sort of filmic concrete poem..." Scott MacDonald, Afterimage

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, b&w/si, 15m (18fps), \$30

24 Frames Per Second

Revised in 1978.

"This film and in particular the function of sound within it will vary freely from moment to moment, viewer to viewer. Totally different in its physical surface from most of the sound films of the 1970s, the film's openness of articulation of sound stands as an emblem for the new investigations of sound-image relationship during this period. Allowing the full force of its meaningful symbolic oppositions between black and white, silence and sound, to resonate, the film brings these issues forth within [the] larger context of its (and the viewer's) probing of the nature, the limits and the possibilities of human consciousness." -Larry Gottheim, 10 Years of Living Cinema



Ai (Love) by Takahiko limura

IIMURA

"Both in terms of its examination of time and space, of light and darkness, of visuals and sounds; and in terms of its demands and potential rewards for an audience, 24 FRAMES PER SECOND is the quintessential limura film." —Scott MacDonald, Afterimage

1975, 16mm, b&w/so, 12m, \$40

One Frame Duration

"Iimura, who is Japan's most important filmmaker, was involved in the New American Cinema developments in the early sixties. His work has continued to open up new ground in a way which few of his contemporaries from that period managed to sustain."—Malcolm LeGrice, *Time Out*

"The achievements of Iimura's recent films, particularly when combined with his many videotapes (themselves an interesting topic for extended discussion) and his numerous film and video installation pieces, make him one of the most interesting and prolific artists around. Like Carl Andre and Richard Serra in sculpture, Emmett Williams and Richard Kostelanetz in poetry, and Frank Stella and Josef Albers in painting, Iimura is able to refresh our ability to perceive and understand all film by reducing the variables vying for our attention so fully that we can concentrate completely on crucial elements of the film experience we often ignore." -Scott MacDonald, Afterimage

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/b&w/so, 12m, \$40

James Irwin

Farm

Rhythmic depiction of the romantic landscapes of rolling Pennsylvania farmland.

1979, S8mm, color/so, 9m, \$10

The Auction Film

Made in collaboration with Dinty Moore.

An experimental document of the thriving economic culture of rural auctions in south-central Pennsylvania. It captures the feeling of being there: the confusion, the humor, the profusion of all manner of expensive and virtually worthless merchandise, the social interaction, and the personalities of the auctioneers and the auction goers.

"Whether it's a cattle auction or a sale on the courthouse steps, there's something of a social event behind it all." — Robert Vucic, *Morning Herald*, Maryland

"Shows an interesting kaleidoscope of the people, the ones doing the selling, the ones doing the buying, and those who just watch." —Dave Dunkle, Public Opinion, Pennsylvania

Supported by a Youthgrant from the National Endowment for the Humanities.

1980, 16mm, color/so, 24m, \$40

The Role of the Observer

"A fragmented narrative which pretends to be autobiographical, THE ROLE OF THE OBSERVER asks audiences ('observers') to examine themselves, who they have been and their 'roles' in the process of change, including sexual and social roles now and in childhood." — Mary Guzzy, *The Independent*

"Formally it reminded me of the collage work of Bruce Conner while its narrative structure seemed a cross between Stan Brakhage and Sam Fuller. There is indeed a menacing quality to the work at times explicit (the homage to THE CAT PEOPLE) at other times simply 'overtonal' (as Eisenstein might say). The film, in any case, is very engaging."—Bruce Jenkins

"What struck me the most, I guess, was its tendency to use a great deal of what's been happening in independent film and film criticism in recent years: the mixture of forms and modes, the use of found footage, home movies, dream...and of course the ideas of history as construction. It seems a well-made film, put together with care, easy to look at."—Scott MacDonald, from a letter to the filmmaker.

1982, 16mm, color/so, 57m, \$80

No Family Pictures

A personal and at times expressive essay concerned with film education and its effect on the relationship between women and media.

"That the filmmaker is male is never disguised and has much to do with the meaning of the film. When not actually on screen, the artist's presence is made clear by a variety of image manipulations which remind the viewer that film is a physical, pliable medium. NO FAMILY PICTURES is itself an example of what it advocateslow-cost media available to everyone. It questions why small format media are not taken up more often as a tool in education, and particularly as a weapon for women to forge their own identities in the media landscape." -Cinezine, San Francisco

1983, S8mm, 22m, color/so, \$30

An Evening of False Starts

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A dimly lighted soiree. An evolving structure. Visual stories are begun but not completed. On dark evenings filled with nothing but time, surrounded by friends, Mary Shelley initiated FRANKENSTEIN in this way.

1984, 16mm, color/si, 8m, \$15

It's Frame of Mind

The city is friendly, it talks to you in fragments. An apartment building goes up in flames, while the signs of the city speak their mind. The semiology of consumption.

1985, S8mm, color/so, 5m, \$10

Old Argument on MacDougal Street

Some arguments are more important than others. Some arguments stay in your mind, in your memory, for a long time, no matter what their outcome. Some arguments are the turning points of relationships.

Award: San Francisco Art Institute Film Festival

1985, 16mm, color/si, 3m, \$10

Hat Boxing

A menage-a-trois that becomes a menage-a-quatre with some creative surgery.

"HAT BOXING is a fifteenminute wicked joke. The story is carried on the soundtrack as a radio play which includes murder, attempted suicide, adultery and other indoor sports. The visuals play off the soundtrack, using children's toys and 1930s pulp comics. Underneath the mischievous wit of HAT BOXING Irwin makes some pointed comments about the illusions we go to great lengths to maintain about the ones we love." -Michael Fox, Film Month

"HAT BOXING is not only funny but represents a clever kindling of the viewer's imagination." —Kevin Thomas, L.A. Times

"HAT BOXING is a hilarious send-up of the typical murder mystery. Doris, Roger and Emily are distinct characters...who exchange clothing, identities and even bodies, as might any perverse contemporary menage-a-trois." —Will Torphy, Artweek

Supported by a grant from the NEA/AFI/Western States Foundation.

1986, 16mm, color/so, 15m, \$30

Talking Films:

"[The 'Talking Films'] employ non-camera animation, associative editing, and text written (or scratched into) the emulsion. The words may join with the other images to tell a story, or they may directly address the audience and initiate an explicit 'dialogue.' Yet while these are experimental techniques to be sure, Irwin is more interested in including the audience as a participant in exploring an assumption or unfolding a story." -Michael Fox, Film Month

I.D.N.O.

"I.D.N.O. employs a collaged technique of carefully interwoven broad painterly gestures composed of image and text. Using words that blip on screen for just over a second, the technique demands intense concentration on the part of the viewer. A sound text of altered noises and garbled speech accompanies the animation and written text, creating a demanding interplay of elements." —Will Torphy, *Artweek*

"In cameraless, direct-marking technique, I.D.N.O. poses a series of sequential, additive queries and responses to the audience." —Anthony Reveaux, Artweek

"I.D.N.O. is challenging both visually and intellectually with the residual impact of a self-analysis as we consider how much we 'see' and 'comprehend' when we look at words and images." —Catherine Sullivan, SECA Catalogue, S.F. Museum of Modern Art

Awards: Society for the Encouragement of Contemporary Art—Film as Art Award, San Francisco Museum of Modern Art; Humboldt Film Festival; Ann Arbor Film Festival and Tour; Chicago Experimental Film Festival; Kent State Film Festival.

1982, 16mm, color/so, 9m, \$18

The Big Red Auk

Speaks silently to the viewer metaphorically about power, manipulation and the complicity in all of us.

"THE BIG RED AUK gives evidence of both [Irwin's] preference for humor and imagination in the medium, and the filmmaker's preoccupying love of image for its own sake, as well as of the shoestring school of filmmaking. The threeminute work blips along spasmodically, a field in semidarkness brightened by haphazard, colored geometric figures and blurred humanoid images, centered over a recurring central flash of pithy, mostly monosyllabic text whose cerebral undercurrent is sparked by sexual innuendo." —Calvin Ahlgren, San Francisco Chronicle

"The scratched-on-celluloid text of THE BIG RED AUK creates a densely beautiful texture that seemed aesthetically determined more by Irwin's ambitious penchant for experimentation than by a desire to inform his audience. Seamlessly created..." —Will Torphy, *Artweek*

Award: Humboldt Film Festival. 1984, 16mm, color/si, 3m, \$10

Fear Is What You Find

A lone search among the debris of civilization, a scavenger's-eye-view of options. On the surface of the emulsion, in the writing on the film, the dilemma is raised: no matter where you go, fear is what you find. It certainly is what faces you here.

"...a mature film artist who explores the medium as it can relate to and inform the average intelligent viewer. Irwin seems to approach the creation of his films much as if he were a painter who uses appropriated imagery and text to confront the audience... The confrontational nature of Irwin's work relates it to the films of Michael Snow and even more specifically to the work of artists such as Jenny Holzer and Barbara Kruger." —Will Torphy, Artweek

"Irwin is witty and ingenious in his exploration of the resources of the medium..." —Kevin Thomas, L.A. Times

1985, 16mm, color/si, 3m, \$10

Let's Be Pals!

The text and non-camera animation involve the viewer in a feisty conversation of sorts concerning their relationship, and ask the audience some testy questions.

"LET'S BE PALS! engages in an amusing and accessible dialogue with the audience about the nature of the film experience." —Scott MacDonald, Afterimage

"Despite its conversational tone, LET'S BE PALS! is essentially a philosophical meditation on the nature of films. PALS, which consists of an ersatz verbal dialogue with the audience and the artist himself, asks: 'Why are you here? What do you want from me?' and then posits a judgment Irwin may often consider but seems to reject: 'A film must be easy to look at, to the point.'" —Will Torphy, *Artweek*

Awards: Ann Arbor Film Festival and Tour; Independent Film Exposition.

1985, 16mm, color/si, 8m, \$16

Long Beach

I was in Long Beach, California, for a couple of days and checked into a motel on the ocean. I soon realized that I had chanced upon the tiered motel that figured prominently in Brian DePalma's ludicrous BODY DOUBLE. This film is a multi-layered, spontaneous examination of the motel, the beach, the off-shore oil rigs, and of course DePalma's film.

1985, S8mm, color/si, 7m, \$10

Dead Money

The Private Eye. The Femme Fatale. The Obscure Motive. The Ambivalent Morality. The Unresolved Resolution. The Deep Blacks and Bright Whites. "When in doubt, have a man come through the door with a gun in his hand," wrote Raymond Chandler facetiously.

"DEAD MONEY utilizes a character (in this case, a private eye) as the filmmaker's alter ego, asking questions of himself and relentlessly quizzing the audience." —Will Torphy, Artweek

1986, 16mm, b&w/si, 6m (18fps), \$12 IRWIN

My Day

"MY DAY is an eight-minute excerpt from the film component of a collaborative performance created by Irwin, comedian Robert Arriola and sculptor Bruce Hogeland. Its subject is the ironic contradictions between an actor's (filmmaker's?) creative life and the mundane daily existence he endures in order to pay his bills. This film journal is considerably more personal than his earlier works. Consisting of spoken narrative spiked with psychosexual revelations, MY DAY systematically utilizes common generic black and white symbols flashed on the screen to create an aural and visual rhythm that is continuous and lulling..." -Will Torphy, Artweek

"The most accessible of [Irwin's 'Talking Films'] is MY DAY...his narrative is written out one word at a time, and it is punctuated by stroboscopic flashes of such familiar images as a milk bottle or a cereal bowl." — Kevin Thomas, *L.A. Times*

Supported by a grant from the National Endowment for the Arts and Rockefeller Foundation.

1986-1987, 16mm, color/si, \$16

By the Lake

"BY THE LAKE blends Irwin's assortment of visual techniques to depict a chance meeting between an unsuccessful farmer and an experimental filmmaker. [Irwin] delicately reveals the questions and issues that the farmer and the artist are each living with, and how they affect the control each experiences over his own life. What ultimately makes the film richly powerful is the connection between the characters, how they stumble onto both common ground and unbridgeable gaps, and that the farmer has all the good lines."—Michael Fox. Film Month

"A moving evocation of one's choices to comply with or resist social forces that impinge upon personal expression and self-determination, BY THE LAKE juxtaposes images of the material world with manipulated imagery in order to question the nature of interpretation." —Will Torphy, *Artweek*

Supported by a grant from the NEA/AFI/Western States Foundation.

1987, 16mm, color/si, 12m, \$25

Roger Jacoby

Futurist Song

"Roger Jacoby died November 19, 1985 at the age of 40. Originally a painter, he began making experimental film in New York City in the 1960s. For both aesthetic and financial reasons he began to process his own film footage in the bathtub of his darkened bathroom. After receiving an NEA grant in 1974 he was able to buy a simple processing machine. By maintaining control of the processing, and by using an 'outdated' Auricon camera, Jacoby was able to weave texture, color and sound in a highly dramatic way. Many of his films contain the sounds of opera, images of family and often feature his lover of many years, Warhol superstar Ondine.

"On a personal note: My brother, Roger, was the most remarkable person I have ever known. He could turn the mundane into a roller-coaster adventure. His eye for beauty, truth and absurdity brought an unparalleled excitement to my life. Through him I learned about film, met fascinating people, felt glamorous, developed an aesthetic. His films are a testament to his complexity, sincerity, and sense of humor. A wonderful and loyal buddy-I miss him a lot." -Susan Shiller

One of Roger Jacoby's earliest films, FUTURIST SONG represents his transition from painting to film. His love of deep, saturated color and dramatic music comes through clearly in this short animation piece.

1972, 16mm, color/so, 7m, \$15

Dream Sphinx

Ondine and Sally Dixon "star" as ecstatic 19th century lovers in Jacoby's first home-processed film. Nickelodeon imagery, school children of Pittsburgh and the Pittsburgh Botanical Conservatory.

"As the strains of an aria rise, the grainy specks of Jacoby's self-processed film begin to darken and swim like fruit flies, lighting on the flowers in the garden, sticking to the lips of the lovers as they kiss." — Victoria Dalkey

1974, 16mm, color/so, 8m, \$20

Floria

Tosca as never before seen on the big screen. Features Ondine as the villain, Madeline La Roux as the tortured heroine. Again, in the Jacoby style, the hand-processing produces unique and unforgettable effects as sound and color, image and actor become one.

1974, 16mm, color/so, 15m, \$50

Aged in Wood

Three friends watch ALL ABOUT EVE, one of Jacoby's favorite films.

1975, 16mm, b&w/so, 12m, \$30

Kunst Life I-III

Made with a grant from the National Endowment for the Arts.

Described by one reviewer at the time: "Jacoby's latest film is perhaps the fulfillment of his vision to date. In this film his editing and processing procedures, while no more elaborate than earlier, become infinitely more complex and precise. A series of scenes in which young artists might find themselves are presented by him without allowing any to become maudlin." The opening shot of a knight [Ondine] entrapped in his own shining armor, lying on a lawn, glows with a bronze cast. Others leading the "kunst life" appear: a Brooklyn fashion plate, celloists, pianists, singers of opera, and a flutist who has received a visitation in a dream from the composer Delibes instructing her to rewrite his music.

"Roger Jacoby's films are a breathtaking stream of seeming contradictions; humor and melodrama, the homemade crudity yet beauty of his images, abstraction and narrative, filmic illusion and the concrete presence of the film material, the operatic and the mundane.

JACORY



How to Be a Homosexual and Futurist Song by Roger Jacoby

JACOBY

These diverse threads, however, are woven together into a cohesive personal vision...
They are objects of exquisite and subtle beauty: they bathe the eye as they probe the psyche. They are not always easy films but for anyone willing to look, the rewards are great."—Bill Judson, Field of Vision No. 2, Carnegie Museum, Pittsburgh

1975, 16mm, color/so, 25m, \$75

Pearl and Puppet

This is, on the surface, a simple film of the filmmaker's sister showing a hand-puppet to her two young children. The total effect is one of humor, poignancy, visual beauty, and familial love. The hand-processing and the music from Bizet's opera, "The Pearl Fishers," gives prosaic images a magical glow. And yet, the film is hardly sentimental. We are constantly reminded that this is "only a movie": Jacoby appears in the beginning, headphones on, microphone in hand, legs entangled in a hundred wires; we see the studio lights precariously standing between the debris of discarded toys in this makeshift "film set"; and throughout, Jacoby gently directs his nervous sister and her occasionally uncooperative acting brood.

1975, 16mm, b&w/so, 14m, \$30

L'Amico Fried's Glamorous Friends

"In...L'AMICO FRIED'S GLAMOR-OUS FRIENDS, which is built around a pas de deux by Ondine and Sally Dixon...the relationship to traditional dramatic narrative is rather obvious; the actors are in well-defined roles and are recognizable in them, and the films are as such accessible. More or less. And it is this more or less quality in which I am most interested; be-

cause the drama isn't the main object of his presentation, rather a component in Jacoby's total formal approach to film. There is the film grain. The sometimes lovely and sometimes not beautiful but nearly always exquisite collisions of light and shadow upon the screen which seduces us and takes us into a whole new world. And may as likely cause one to squirm in one's seat. With a quickness of breath and dryness of the throat one is apt to say 'What is that!' as if peering into some exotic fog, not sure if one may trust his own eyes... I think that the films of Jacoby are among the strongest in...a post-structuralist trend toward the revitalization of the dramatic narrative, as his formal approach involves the subjective camera eye as well as the photochemical augmentation of the photographed image." - Carmen Vigil, Museum of Modern Art program notes, Field of Vision

1976, 16mm, color/si, 12m, \$30

How To Be a Homosexual, Part I

Made with grants from the National Endowment for the Arts, the Bush Foundation, and the Jerome Foundation.

"...the images could be informal documentary material; they are transformed because Jacoby has processed the footage himself. So instead of distinct images and picture-postcard, factory- processed color, the images are seen through a living, changing veil of color and light. Since Jacoby manipulates the dyeing process, one color and then another suffuses the whole screen with flareups and blotches. The organic color transmutations intrude

on the film illusion and constantly remind the viewer of the nature of the medium." –V. Holbert, *Minnesota Daily*

"HOW TO BE A HOMOSEXUAL began, said Jacoby, as 'excerpts from a compilation journal work begun in 1979. It is an ironic title— there's nothing sexually explicit about the film.' But the film is richly sensual... In every scene, the emulsion captures the images, enhances, then betrays, overpowers and destroys them, as the patterns and color reshape the filmed reality into a different landscape."—Kathleen Tyner, Cinematograph

1980, 16mm, color/so, 35m, \$100

How To Be a Homosexual, Part II

In this last film, completed two years before his death, Jacoby becomes more introspective. The film imparts a poignant, bittersweet sensuality as he turns the camera on himself. Filled with difficult and graphic imagery, the film explores themes of narcissism, purging, and healing. The film is painfully personal, exploring metaphors of illness and isolation in his struggles as a homosexual.

These companion films are Jacoby's mind and body dialectic, demonstrating that the mind takes wild flights of fancy in service of the human spirit, but that we are grounded by the body, which requires love, tending and care...

1982, 16mm, color/so, 15m, \$50

Special Package: HOW TO BE A HOMOSEXUAL, Parts I and II can be rented together for the price of \$125.

James Agee Film Project

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Agee

AGEE is the story of James Agee, one of the most talented writers of our time. A quintessentially American writer, driven by passions for work, friends, films, and ideas, Agee established a reputation as both a lovable genius and as "a sovereign prince of the English language."

In his short luminous career, James Agee worked as a poet, journalist, film critic, screen-writer and Pulitzer Prize-winning novelist. His work includes Let Us Now Praise Famous Men, A Death in the Family, The African Queen and Agee on Film.

"...I ask myself what [Agee] means to us more than a generation after his untimely death. I try to stress his singular gifts: an expert craftsman with the English language; a voice of brave and candid dissatisfaction with the way things are-the inhumanity, the injustice, the smugness and arrogance; a giant of a person, whose wide-ranging, restless, hungry mind crossed all sorts of boundaries and borders...' -Robert Coles, Harvard University

Awards: Academy Award Nominee, Best Feature Documentary, 1980.

Shown: Museum of Modern Art; Kennedy Center; Flaherty Seminar; Film Festivals at Berlin, Florence, Atlanta, Melbourne, Athens, and San Francisco.

16mm, color/so, 88m, \$130

The Electric Valley

THE ELECTRIC VALLEY is the first independent film to tell the story of the Tennesee Valley Authority—the story of one of the most interesting and controversial Federal agencies ever created. In 1933 the TVA was given the broadest possible mission: to tame the forces of nature, to create cheap energy, to produce a lasting prosperity in the Depression-wracked Tennessee Valley.

THE ELECTRIC VALLEY is a journey through fifty years of American history as viewed through the metaphor of one of the most controversial institutions in American history. THE ELECTRIC VALLEY is both a political parable and a human drama. The film focuses on both the issues and the people who made the issues real. THE ELECTRIC VALLEY puts a human face on one of the most remarkable institutions of our time.

"A brilliant portrait of the TVA! This vivid, moving film is both entertaining and disturbing, with many unforgettable scenes showing the ways TVA has been both a blessing and a curse." —William Leuchtenburg, President, Society for American Historians

Shown: Filmex, Museum of Modern Art, Kennedy Center, PBC, American Film Festival, U.S. Film Festival, American Studies Association

16mm, color/so, 90m, \$130

Christoph Janetzko

On Ludlow in Blau

"In ON LUDLOW IN BLAU [Janetzko] narrates a hot afternoon in an old New York apartment from the point of view of an insect who lives inside the wall, venturing tentatively out to contemplate the walls, the ventilator fans and the window shades..." —Helen Knode, L.A. Weekly

In the precise manner of an artist, Christoph Janetzko investigates the beauties in the world of the miasms.

1987, 16mm, color/b&w/so, 12m, \$50

Hollywood Killed Me

"[Janetzko's] sense of humor is also carefully employed in his most recent work, HOLLY-WOOD KILLED ME. With the help of his good friend and colleague, Dorothee Wenner, he created an entertaining fiction-cum-documentary that revolves around the narcissism of suicide..." —F.C., Cherie

"HOLLYWOOD KILLED ME, a different direction for Janetzko and a collaboration with Dorothee Wenner, offers another view, somewhere between Kenneth Anger and Andy Warhol, but unlike either in its formal consistency. Hollywood iconography and mythology-James Whale's swimming pool and Claudet Colbert's Cleopatraalternate with a vision of Hollywood which can shape life and death. The film slips from black and white to color, from objective to subjective, from media image to the internalized desire for a cinematic death. Janetzko, as always, uses color to brilliant effect." -Kevin Gough-Yates

1988, 16mm, color/b&w/so, 15m, \$50

Flip Johnson

Frankenstein Cries Out!

In this film the Frankenstein monster gets to have red lips. Music by George Cordiero and Basil Bova. (See photo next page)

1977, 16mm, color/so, 2.5m, \$15

Wild Animals in the Zoo

Animals that were once wild disintegrate after entering the zoo. This film mixes charcoal, ink wash and xerographic animation with a musical score by Basil Bova and George Cordiero. (See photo next page)

1978, 16mm, b&w/so, 3m, \$15

The Roar From Within

"This film starts with what looks like Franz Kline doing time-motion studies and turns into an abstract depiction of gore and teeming violence. You can almost make out the individual human figures thrashing and bashing, but not quite. As a result, it works on a gut level; your conscious mind is unable to pinpoint what you're looking at. A viscerally and brilliantly disturbing film."

—Sweet Potato

"It shows a human figure plummeting through an abstract watercolor landscape of blues, grays and thick black lines, amidst violent bursts of reds, and finally arriving at a state of despair before taking off again on a final, blissful ascension." —The Cambridge Express

"Music—by Caleb Sampson—adds the emotional kick to the images on the screen, but there is no dialogue, and to discuss the themes would deprive the viewers' opportunity to make their own interpretations of this impressionistic film." —Lauren Merlin Walker, Cambridge Chronicle

Awards: Ann Arbor Film Festival, 1983; Big Muddy Film Festival, 1983; Sinking Creek Film Celebration, 1983; New England Film Festival, 1983; Zagreb World Festival of Animation, 1984; Asolo International Animation Festival, 1987. (See photo next page)

1982, 16mm, color/so, 6.5m, \$24

Special Package: All of the above films may be rented together for \$42.

Karen Johnson

Orange

The film is a sensual close-up study of the peeling and eating of an orange.

Awards: First prize, 1st Erotic Film Festival, San Francisco, 1970; Best Short (under 5 minutes), New York Erotic Film Festival, 1971.

1970, 16mm, color/so, 3m, \$5



JOHNSON



Wild Animals in the Zoo by Flip Johnson



Frankenstein Cries Out! by Flip Johnson



The Roar From Within by Flip Johnson

Edward Jones

Cine Insurgente

A collocation of commercials found on the sidewalk in front of the Cine Insurgente in Mexico City. Colgate and Wildroot figure heavily in this Spanish language film.

1971, 16mm, color/b&w/so, 3m, \$15

Keeping Kinky

A portrait of the filmmaker as clotheshorse.

"That streak of smart-aleck wit could be found in Edward Jones' two films, A TOUTE BE-TISE (a jerk memoir) and KEEPING KINKY."—Daryl Chin, Soho Weekly News

Award: Baltimore Film Festival, 1974.

1973, 16mm, color/so, 3m, \$15

At Ease in the Bobosphere

A picaresque tale of the wages of desire. Synched dialogue with Spanish subtitles.

Award: Kenyon Film Festival,

1974, 16mm, color/so, 5m, \$18

Hasta Lumbago

A dreamy, quirky tale of two cities. Dominated by multiple super- impositions and mattes, this film, despite its interestingly percussive soundtrack, has found little favor with critics or the public. If you are interested in staying a step ahead of the great vulgar mass of movie-goers, consider renting this picture.

1975, 16mm, b&w/so, 10m, \$25

A Toute Betise

Floating in the clouds is a ball of running down a forest train and driving down Broadway containing three faces, two speaking, one mum, and a human body parts charade.

"A series of synthetic images generated through editing and printing techniques create a visual charade in Edward Jones' A TOUTE BETISE. Punning on the French phrase for "at full speed," Jones has titled his fastpaced film 'at/to full stupidity.' Circumscribed by sky and ocean, a multitude of images emerge simultaneously. The film has an intensified presence. Capturing a personal history in a moment through splitframe images, we encounter a forest in downtown San Francisco, people in motion, a persisting conversation, and music." -Deborah Silverfine, **Oueens Museum**

Award: Bellevue Film Festival, 1977. Shown: Queens Museum, June 16-September 9, 1979.

1976, 16mm, color/so, 3m, \$15

Subpoena for Sabine

A filmed love letter made public.

Awards: First Prize, San Francisco Art Institute Film Festival, 1977; Ann Arbor Film Festival, 1978.

1976, 16mm, color/so, 3m, \$15

St. Rube

Romantic comedy, in form bathetic. Details a young saint's decline from mystic to saloon-keeper. With Babeth and Mark Wallner. Music by Dick Bright and His Sounds of Delight Orchestra.

"Another fascinating film...in one scene backgammon is played with the board facing the wrong way, but throughout the 15-minute running time there is a vibrant quality that transcends technical imperfection...it is an interesting mix of new and old techniques that could enliven many of the turkeys fluttering out of Hollywood these days."—Alex Ben Block, *Detroit News*

Award: Kenyon Film Festival,

1977, 16mm, color/b&w/so, 16m, \$35

Returns to Mexico

A moving and unconventional document of several trips to visit my imprisoned sister in Mexico. Tangentially provides glimpses of a Mexico rarely seen: the temple of Mexico's Dionysus; a photograph obtained through bribery; inside a Mexican prison for women, and more.

"With an art that conceals art almost too successfully, this film gives us, rather than its ostensible subject, a portrait of its kinky creator...the real documentary is a charmingly implied portrait of its perpetrator, who is probably the pride and despair of his purse-clutching mother." —Edgar Daniels, Filmmaker's Film and Video Monthly, and American Film

Awards: Ann Arbor Film Festival, 1979; San Francisco Art Institute Film Festival, 1979; Sinking Creek Film Celebration, 1979.

1978, 16mm, color/b&w/so, 18m, \$35

Ceremony and Celebration

Ethnograph of Northern California wedding: hipster couple takes a stab at matrimony; matrimony stabs back. Music by Robert Maize.

1979, 16mm, b&w/so, 10m,

Memorabilia

This hour-long movie is dedicated to my grandmother, Florence Volkman Mooney, and is about her family with an unabashed emphasis on one member's interests and friends, mine. Filmed over a period of six years, it includes scenes of Volkman family picnics, my grandmother at home, on the road and in the hospital, my parents, my sister's family (her daughter emerges as the film's real star), and the painting and sculpture of people I know, including Nancy Rubins, John Ford, Roger Herman, Valery Riker, Harold Gruber, Kathy Keller and Willy Dull. Like all films, this movie is mainly about the passage of time; old people grow older and eventually die, babies are born and age into childhood, boys and girls become men and women, etc., etc., and consolation and transcendence are sought through celebration and art.

Award: Ann Arbor Film Festival, 1982.

1981, 16mm, b&w/so, 49m, \$75 Available for sale on videotape.

9 Years Behind the Wheel

Essentially 44 minutes of zooming around San Francisco in a taxi at night, but with many interspersed breaks and breathers from all that hard work. Unstaged, it was shot largely with one hand on the wheel and the other on the camera: it's the story of my long and successful struggle to get off the night shift and out from behind the wheel. The sound track includes songs by me, Dick Peddicord, and Johnny and the Potato Chips (they're great!).



Duo Concertantes by Larry Jordan

"Ed Jones comes up with wonderful documentaries... Jones can really convey both the texture of his existence and the texture of his thought, without ever seeming self-indulgent." — Helen Knode, *L.A. Weekly*

"...an artist of a comprehensive and compassionate sensibility." –Kevin Thomas, *L.A. Times*

Completed with grants from the Rocky Mt. Film Center and the Film Arts Foundation.

Award: Ann Arbor Film Festival, 1987; Atlanta Film and Video Festival. Shown: Pacific Film Archive, Berkeley; Melbourne International Film Festiva; Film Arts Foundation Festival, S.F.; 27th Pesaro International Festival of New Cinema; Museum of Modern Art, N.Y.; Film Forum, L.A.

1986, 16mm, color/so, 44m, \$75 Availble for sale on videotape.

Larry Jordan

The One Romantic Adventure of Edward

The young man, played by Stan Brakhage, gets himself into a seriously comic mix-up by indulging in semi-sexual fantasies, and allowing the fantasies to take over. This is the best of my very early films and includes my first footage.

Award: Bronze medal, Brussels International Experimental Film Festival, 1958.

1956, 16mm, b&w/so, 8m, \$15

Visions of a City

Originally shot in 1957 and edited in 1978.

The protagonist, poet Michael McClure, emerges from the allreflection imagery of glass shop and car windows, bottles, mirrors, etc. in scenes which are also accurate portraits of both McClure and the city of San Francisco in 1957. At the same time it is a lyric and mystical film, building to a crescendo of rhythmically intercut shots of McClure's face, seemingly trapped on the glazed surface of the city. Music by William Moraldo. I don't think of this as an "early film" anymore, since it never came together until '78. Now it's tight.

1957-78, 16mm, sepia/sound, 8m, \$20

Triptych in Four Parts

One of the few remaining authentically "Beat" films, made from the inside of that particular North Beach movement. Features artists Wallace Berman and family, poets Michael McClure and Phillip Lamantia, and artist John Reed, plus the growers of peyote in southern Texas. The film begins with a North Beach portrait of John Reed, proceeds to a grail-like search (and discovery) of the sacred peyote grounds, then returns to the Berman's home in S.F. A spiritual drug odyssey seeking religious epiphany, a thing which many people believed in at that time.

1958, 16mm, color/so, 12m, \$25

Duo Concertantes

Animation. An established classic. Steel engravings form a surrealistic dream world. P. Adams Sitney has written at length on the film in his book *Visionary Film*. It can be shown to any adventurous audience, young or old, and has never disappointed. The theme: resurrection, rebirth, flight into higher spheres was thought to be out-moded in this century's art. Evidently not, judging from the impact of the film on viewers.

"Jordan's imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old Gustave Dore drawings, 19th century whatnot memorabilia, all fused to a totally aware perception." —Lita Eliseu, East Village Other

Award: Ann Arbor Film Festival, First Prize; Milwaukee Art Center Festival; Kent Film Festival, First Prize; Art Institute of Chicago Film Festival, First Prize; University of Cincinnati Film Festival, Second Prize.

Shown: Swedish Film Institute; Austrian Film Museum; Museum of Modern Art, N.Y.; Pompidou Center, Paris; American TV; American Traveling Avant-Garde Exhibition.

Permanent collections: Museum of Modern Art, N.Y.; Anthology Film Archives; Austrian National Library.

1964, 16mm, b&w/so, 9m, \$20

Gynmopedies

Animation. The theme is Weightlessness. Objects and characters are cut loose from habitual meanings, also from tensions and gravitational limitations. A lyric Eric Satie track accompanied the film. Such a portrait seems necessary from time to time to remind us that equilibrium and harmony are possible, and that we will not dissolve into a jelly if we allow ourselves to relax into them: A horseman rides through the landscape, through the town, but never arrives anywhere in particular. An acrobat swings on a rope above a canal in Venice, and is content just to swing there. Nothing threatens to disturb them. This film is a total contrast to the Kafka-like oddities of Eastern European animation.

"It is impossible not to hallucinate on your own while watching it." —Lita Eliseu, *East Village Other*

Awards: Ann Arbor Film Festival, Fourth Prize; Yale Film Festival, Special Commendation.

Shown: Museum of Modern Art, N.Y.; Austrian Film Museum; Carpenter Center, Harvard University; S.F. Museum of Modern Art; Pacific Film Archives. Permanent Collection: Anthology Film Archives.

1965, 16mm, color/so, 6m, \$15



Our Lady of the Sphere by Larry Jordan

Hamfat Asar

"Jordan is one of the collagists and animators of film who can produce a significant vision. He is finding a way to work seriously with animation. Jordan is starting to significantly develop animation, in HAMFAT ASAR, as a fine arts mode." —Carl Linder, S.F. Observer

Animation. The strangeness of this film is laced with carefully molded apocalypses as the filmmaker explores a vision of life beyond death—the Elysian fields of Homer, Dante's Purgatorio, de Chirico's stitched plain. A moving single picture.

Evolving the structure or script for the film involved a process of controlled hallucination, whereby I sat quietly without moving, looking at the background until the pieces began to move without my inventing things for them to do. I found that, given the chance, they really did have important business to attend to, and my job was to furnish them with the power of motion. I never deviated from this plan.

Awards: University of Wisconsin Film Festival, First Prize; Kenyon Film Festival, Kokosing Award.

Shown: Museum of Modern Art, N.Y.; Pacific Film Archive; Carpenter Center, Harvard University; American Avant-garde Film Exhibition, Tokyo; Filmex, L.A. Permanent collection: Anthology Film Archives, Australian National Library.

1965, 16mm, b&w/so, 15m, \$30

Big Sur: The Ladies

An "in-camera" document or journalistic writing on film, with no subsequent deletions or re-ordering. Made in 1966, it is the first partly pixilated "diarry film" I am aware of.

"BIG SUR: THE LADIES is a three-minute film by Larry Jordan. Fast-moving impressions of the Big Sur, the water, the ocean, and the Ladies, as part of the landscape, swimming, or running nude, against the sun or part of the sun. The movements of the camera are impregnated with such happiness that they pull you into a world of exuberance, of light, of joy of living. And here is where one could speak, if one wants, about the techniques of the Underground. For much of this joy and exuberance is transmitted to us not through the images themselves, but through the rhythms, through the movements of the camera, that is, the movements of the filmmaker as he shoots-one could say, through the rhythms of his heart. Exactly the same way as the feelings of joy or sadness are determined and transmitted to us in music: through the

JORDAN



The Rime of the Ancient Mariner by Larry Jordan

rhythms, through the pacing, through the timbre." —Jonas Mekas, "Why Do People Like Morbid Movies?", N.Y. Times

1966, 16mm, color/so, 3m, \$10

The Old House, Passing

"My own favorite of Jordan's films is THE OLD HOUSE, PASS-ING. It is, says Jordan, a 'ghostfilm' in which 'mood predominates over plot'; in fact it may be the best ghost film ever made. I should make clear that it is not a conventional narrative; on a first viewing, it is somewhat difficult to find any clear story line. This, though, only adds to the film's sense of mystery. Rather than being given a clearly defined situation, we see character and locations recur mysteriously rather than for any verbally definable reason." –Fred Camper, Soho Weekly News

"Larry Jordan's THE OLD HOUSE PASSING is, to me, more than just a 'great film'/'a work of art.' It is, as a matter of careful thought, the *only* motion picture drama I have ever seen which engenders vision, rather than cutting it back to 'sights' of minded hieroglyphs in movement and/or shifts of symbol stasis." —Stan Brakhage

"It is pure cinematic poetry. The powerful evocations of the dark forces in our lives are unfolded and displayed with absolute surety and absolute artistry. And the word for that is 'Masterpiece.'"—Robert Nelson

Permanent Collections: Anthology Film Archives, The Australian National Library.

1967, 16mm, b&w/so, 45m, \$50

Hildur and the Magician

A foolish magician concocts a potion which doesn't do the job it's intended to. A fairy queen turns into a mortal woman and must confront the dazzlement of the world of humans. A gnome steals a princess, and a wicked queen traps them all. Who can help them? Who can untangle the web?

"A group of California people, headed by Larry Jordan, the director-writer-photographer-editor, have emerged from a forest with a sensitive, lovely work. Exquisitely photographed (in good old black-and-white), threaded by a tactful narration and soothing music, the film gracefully pantomimes the tale of a kidnapped little princess, a wandering fairy queen and a bumbling magician...

"The picture moves simply, clearly and interestingly, projecting an ethereal spirit. At its best the film's texture and tone suggest Cocteau's BEAUTY AND THE BEAST and this is high praise indeed. Let's hope we can say soon that here comes Mr. Jordan again." —Howard Thompson, N.Y. Times

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1969, 16mm, b&w/so, 70m,

Our Lady of the Sphere

Animation. The mystical Lady with the orbital head moves through the carnival of life in a Surreal Adventure. A classic. Show it to anyone who likes movies.

"A beauty...a genuinely mystical exercise." —Howard Thompson, *N.Y. Times*

"OUR LADY OF THE SPHEREperhaps Jordan's most exquisitely perfect creation-is a color collage of roccoco imagery juxtaposed with symbols of the space age. The images metamorphose, transmute, interpenetrate and otherwise change with the fluid effervescence of bubbles rising out of water, punctuated by sudden flashes of light, alarm buzzers and abrupt visual surprises. It is a mystical, jewel-like creation, like a Joseph Cornell box come to life." -Thomas Albright, S.F. Chronicle

"A sense of mystery and adventure. Jordan is in his own distinct way a magician." —Donald Miller, *Pittsburgh Post-Gazette*

Awards: University of Cincinnatti Film Festival, First Prize; University of Wisconsin Film Festival, First Prize; Kent Film Festival, Second Prize; Ann Arbor Film Festival, Second Prize.

Shown: Museum of Modern Art, N.Y.; N.Y. Film Festival; American Avant-garde Exhibition, Tokyo; Pacific Film Archive; Pompidou Center, Paris.

1969, 16mm, color/so, 10m, \$25

JORDAN

The Sacred Art of Tibet

An accurate depiction of the basic tenets of northern Mahayana Buddhism, cast into living or "experiential" form, consistent with powerful mantras heard on the soundtrack of the film. Tarthang Tulku, a Tibetan Lama, was the advisor.

"Jordan uses a bagful of camera and editing techniques that bring multi-limbed deities into bone-rattling motion; the sacred art images are intercut with views of lotus blossoms, skies and other features of the natural landscape, which enhance the lush, sumptuous quality of the visual effects...synchronized masterfully to a sound track of chanted mantras and ritual music." —Thomas Albright, S.F. Chronicle

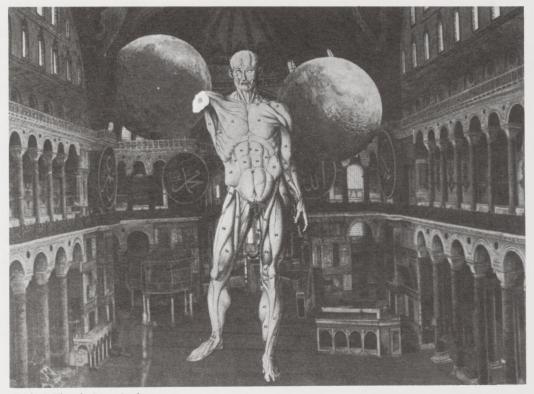
"A monumental effort that is laced with brilliant artistry, moments of deep impact." — S.F. Chronicle

Shown: Museum of Modern Art, N.Y.; S.F. Museum of Art; Pacific Film Archive; Whitney Museum of American Art. Made possible by a Guggenheim grant to the filmmaker.

1972, 16mm, color/so, 28m, \$40

Orb

Animation. A compact, full-color cut-out animation as ephemeral as the colors swimming on the surface of a soap bubble. The eternal round shape, the orb-sun, moon, symbol of the whole self-balloons its inimitable and joyous course through scene after scene of celestial delight, fixing at last as the mystical globe encasing the lovers whose course it has paralleled throughout the film. People who have shown OUR LADY OF THE SPHERE over and over have now decided it's OK to book this film.



Sophie's Place by Larry Jordan

"More complex than the art work in THE YELLOW SUBMA-RINE." —Ed Blank, *Pittsburgh Press*

Shown: Swedish Film Institute; Austrian Film Museum; Touring Program, American Federation of Arts; Museum of Modern Art, N.Y.; Pacific Film Archive; Whitney Museum of American Art; Walker Art Center.

1973, 16mm, color/so, 5m, \$15

Once Upon a Time

Animation. In many ways a more searching, and certainly a more complex film than OUR LADY OF THE SPHERE. We are first presented a cobweb castle, filled with the haunting doubts of the young protagonist. Spirits appear on the screen and are heard on the soundtrack. Gradually a female guide emerges and escorts the young man into an antechamber to another (and possibly higher)

world.

"Pulsating lights, undulating objects, combined with a rich and full color sense." —Donald Miller, *Pittsburgh Post-Gazette*

Shown: Cannes Film Festival; Museum of Modern Art, N.Y.; Whitney Museum of American Art; Swedish Film Institute; Austrian Film Museum; S.F. Museum of Art; Walker Art Center.

1974, 16mm, color/so, 12m, \$20

The Apparition

A full production: sync-sound drama with cast, crew, color neg., and 16mm wide screen cut-off (normal projector and lens). My intention was to follow James Agee's idea to present "an imaginary story against a background of reality." The imaginary story is of Paul Rose and his past incarnation as a woman in classical Greek times. I collaborated

with George Kuchar, who did special sets for the film.

"In THE APPARITION, which is being shown at the Whitney Museum's New American Filmmakers Series, Mr. Jordan sets up a central figure to whom a dream belongs, and the figure simultaneously constructs it and dreams it. The figure is Paul, a maker of experimental films and commercials.

"Hallucination and reality shift back and forth. We see Paul experiencing his visions, telling about them afterward, and—he is a film maker, after all—setting them up.

"There is a charming openness in the way Mr. Jordan blurs the lines between fantasy and reality, and between fantasy and fraud." —Richard Eder, N.Y. Times

1976, 16mm, color/so, 50m, \$65

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JORDAN



The Visible Compendium by Larry Jordan

Cut-Out Animation: Larry Jordan

Directed by Terry Ketler, produced by Larry Jordan.

I wanted more of a "how to do it film" and less a promotionof-ideas; but there is enough concrete information about the way THE RIME OF THE AN-CIENT MARINER was made for the film to be interesting and valuable to animation groups or anyone interested in my particular methods and ideas. I am shown talking, and working on THE MARINER. There are clips from THE MARINER, as well as earlier films included. The process is traced from conception to print.

1977, 16mm, b&w/so, 28m, \$30

The Rime of the Ancient Mariner

Original narration by Orson Welles; made possible by a grant from the National Endowment for the Arts.

Animation. Using the cut-out style of animation I tried to marry the classic engravings of Gustave Dore to the classic poem by Samuel Taylor Coleridge through a classic narrator: Orson Welles. It's a long opium dream of the old Mariner (Welles) who wantonly killed the albatross and suffered the pains of the damned for it.

"The film, far from being a mere visual accompaniment to the poem, has an integrity of its own. Throughout the film, serpents, butterflies and other creatures from Jordan's earlier works such as DUO CONCER-

TANTES and GYMNOPEDIES appear, bearing the unmistakable signature of the artist, creating mysteries, subtleties and rich asides. These are the strokes of genius, the touch of the craftsman, which have turned old material into new, translating 19th century art into a totally new kind of masterpiece. The Mariner lives as he has never lived before." —Carmen Vigil, S.F. Cinematheque

1977, 16mm, color/so, 42m, \$50

Ancestors

Animation. ANCESTORS is a film about spiritual forefathers and mothers in a purely fanciful sense. These are classical figures, anatomical figures, fairy tale figures and romantic figures all thrown in together—all my creative root-sources, in a kind of playful tribute. Like part 2 of DUO CONCERTANTES, it's a moving single picture, now doubled.

Shown: The Hague Community Center; Milky Way, Amsterdam; Museum of Modern Art, N.Y.; Pompidou Center, Paris; Walker Art Center.

1978, 16mm, b&w/so, 5m, \$15

Cornell, 1965

In 1965 I worked as Joseph Cornell's assistant on boxes and films. I filmed his work extensively, and as much as I could of him. (It is the only film footage that exists of Cornell.) Until 1978 I couldn't edit the film. When I finally learned it would be a kind of personal journalistic tribute to the man who taught me so much, it fell together. What you see are the close-up interiors of many Cornell boxes, some collages, and a few shots of Joseph. You hear the things he said to me (as I recall them) and the thoughts I think about it all. If you are a Cornell fan, there isn't any other film on him.

Award: Marin County Film Festival, First Prize, Documentary.

Shown: Museum of Modern Art, N.Y., in conjunction with Cornell retrospective; Walker Art Center; Cornell University. Permanent collection: Australian National Library.

1978, 16mm, color/so, 9m, \$20

Moonlight Sonata

Animated to the rhythms of Eric Satie's Gnossienne V. The moon and moonlight are the guiding lights of this visual interpretation, and I have kept the backgrounds in soft greens and blues. Only the cosmic tumbler, whose enigma is emphasized by his red color, breaks this pattern. Satie's music simplified and refined the imagery, made it the celestial circus I have always dreamed of. SONATA begins a new phase in my animation. I am finally getting in touch with the real poetry possible here. All works of art seem to come readymade with their own sets of rules. And in this film only

Shown: Zagreb Inter Animation Festival, I Film Festival; New A Special, York Theate seum of Modern Art,

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Walker Art Center. 1979, 16mm, color/s

Animation, also of a in the recent series of works. Mostly on blathe figures in blue p very compact and jeen in surreal form, satie's piano music.

film should be project

40" wide white card

a music stand, center large auditorium or n with sound from the piped into the big sp tem. The film is most this way, but can be: normal-size also.

Shown: Walker Art Co Anney International tion Festival, France. 1980, 16mm, color/sc

Finds of the Fortenight This is a very differen tion. A series of surre

are rapidly alternated cut-out animation move the folless are often sin the words and images easily into an eerie flicing superimposition. But I interested in pressing maps to the limit of in

nique to the limit of in time to the limit of in timel overhead. Somet eye is lost in the flashin tage of words and picto Sound would have been much, so I left it selent. thes are by collage artis

panier, Jess Collins.

Shown Museum of Moo

N.Y. Walker Art Center

nell University.

980, 16mm, b&w/si, 9

very simple movements were permitted.

Shown: Zagreb International Animation Festival, 1980; S.F. Film Festival; New Animators Special, York Theater, S.F.; Museum of Modern Art, N.Y.; Walker Art Center.

1979, 16mm, color/so, 5m, \$15

Carabosse

Animation, also of a new order in the recent series of short works. Mostly on black space, the figures in blue perform a very compact and jewel-like opera in surreal form, again to Satie's piano music. Ideally, the film should be projected on a 30" wide white card sitting on a music stand, center stage of a large auditorium or music hall, with sound from the projector piped into the big speaker system. The film is most effective this way, but can be shown normal-size also.

Shown: Walker Art Center; Anncey International Animation Festival, France.

1980, 16mm, color/so, 5m, \$15

Finds of the Fortenight

This is a very different animation. A series of surreal titles are rapidly alternated with the cut-out animation movements. The titles are often simple and the words and images combine easily into an eerie flickering superimposition. But I also was interested in pressing this technique to the limit of informational overload. Sometimes the eye is lost in the flashing barrage of words and pictures. Sound would have been too much, so I left it silent. The titles are by collage artist and painter, Jess Collins.

Shown: Museum of Modern Art, N.Y.; Walker Art Center; Cornell University.

1980, 16mm, b&w/si, 9m, \$15

Masquerade

For the first time I am animating hand-painted engraved cutouts on a full-color background. The film is mood-filled: A duel scene in a snowy forest, obviously the morning after a masquerade ball. Harlequin lies dying, while Red Indian walks away with the wings of victory. The woman between them appears, cat-masked. The mask dissolves away. Her spirit passes into the face of the sun upon the sun upon the sun flower. But Harlequin cannot escape death. The blue world engulfs him.

Shown: Zagreb International Animation Festival, 1982.

1981, 16mm, color/so, 5m, \$15

Magenta Geryon Adagio (Part 1)

Three picture-movements where myths of the past meet visions of the present. All three are live-image scenes and scenery worked to pre-chosen musics. Dante and Virgil descended on the back of the monster Geryon into hell. I descended through levels of earthly sensuality and found—the winter season. Part 1, ADAGIO, is a nude study of a beautiful woman; I call her Psyche. And a nude man; I call him Eros.

Albinoni is one of my favorite baroque composers. I used a particularly mysterious and compelling composition of his to invoke reminiscences of the old world (gardens of Paris) welling up into the new (the arid, Mexican-like region of southern California), to combine in a personal rendition of the Psyche and Eros theme: first Psyche appears as a nude portrait study for camera, then Eros, the male erotic energy (embodied in the portrait of sculptor George Herms). It is a romantic fantasy, two portraits, and a journey between old and new. I think of the film as a way to destroy such distinctions, that is, the distinction between old and new, past and present, myth and reality.

1983, 16mm, color/so, 8m, \$20

In a Summer Garden (Part 2)

IN A SUMMER GARDEN explores the mystery-roots of my own passion for the world of bright blossoms, the mystical rose, the ancient gardens of Beardsley and King Arthur.

In this case I chose the music of Delius-a composition whose title becomes the title of my film. While studying (and in some cases actually listening to) the music, I filmed scenes from my garden, featuring special blossoms as they appeared, or whole banks of blossom as they matured. Thus, on one level, we see an accurate study of a flower garden's progression through a season. Color tones rise and fall, swell and recede with the music. (Delius was studying his wife's summer garden as he composed.) Into this portrait of the annual bursting forth of riotous natural color I have injected the mysterious presence of two spirits-the cat who watches it, and the woman (face never seen) who attends it: allegory and document of how it was that year in that place.

1983, 16mm, color/so, 15m, \$35

Winter Light (Part 3)

WINTER LIGHT, filmed in the dawn hours of California winter, explores the endless permutations of light and illumination as representatives of the Demeter-Persephone myth of withdrawal of life through the winter months.

Vivaldi's winter concerto. Powerful, cold, a zinging of frost. Pale fog of violet hue rolling in masses over the hills of Sonoma. The dawn hours, the colors, the animals, and the long, lingering deceptive arising of the Divine Son (Sun) through beige and purple reflections on the mist-covered pond. (An entry to the Underworld, where Geryon descended.) Impressionistic, palleted. Opaques and translucencies responding. The veil of the ancient goddess (Demeter) whose daughter had been stolen here. The land of Hades (Pluto), his cold domain, from whence She brings back life on her return (with Her daughter) to the upper world-spring as we know it. I laid out a carefully and elaborately thought-out system of light qualities and movements to represent (in wholly natural images) the retelling of this myth, which is the heart of the Eleusinian mysteries of old. There, the daughter's name is Persephone or Kore.

1983, 16mm, color/so, 9m, \$20

Special Package: The three parts may be rented together for \$65.

Sophie's Place

A culmination of five years' work. Full hand-painted cut-out animation. Totally unplanned, unrehearsed development of scenes under the camera, yet with more "continuity" than any of my previous animations, while meditating on some phase of my life. I call it an "alchemical autobiography." The film begins in a paradisiacal garden. It then proceeds to the interior of the Mosque of St. Sophia. More and more the film develops into episodes centering around one form or another of Sophia, an early Greek and Gnostic embodiment of spiritual wisdom. She is seen emanating light waves and symbolic objects. (But I

JORDAN

must emphasize that I do not know the exact significance of any of the symbols in the film any more than I know the meaning of my dreams, nor do I know the meaning of the episodes. I hope that they—the symbols and the episodes—set off poetic associations in the viewer. I mean them to be entirely open to the viewer's own interpretation.)

"...the greatest epic animation film ever, yr wondrous 'Sophie's Place..." —Stan Brakhage

Shown: Museum of Modern Art, N.Y.

1986, 16mm, color/so, 90m, \$60

The Visible Compendium

THE VISIBLE COMPENDIUM constructs bits of unnamed meanings, fragments of light. Photography is, to me, not about things, but about light. Light is our primary reality when we are at the movieslight which suggests things, the secondary reality, a construct by the mind. THE VISIBLE COMPENDIUM attempts to engage the mind, and particularly what is unknown in the mind, rather than what has been seen and known a thousand times over.

THE VISIBLE COMPENDIUM reaches farther than any of my other animations. It goes off in many directions, held together, hopefully, by the soundtrack, which itself goes off in a number of directions: strange sounds, some recognizable, others not. Some music. No voices, no silence. This is intentional. The film is a compendium, as indicated in the title-a catalog of visible possible experiences, some at normal time, some speeded up or slowed down, some continuous, others broken up.

Shown: Ann Arbor Film Festival, 1991; S.F. Cinematheque, 1991; Museum of Modern Art Cineprobe, 1991; Anthology Film Archives, 1991; Annecy International Animation Festival, 1991.

1991, 16mm, color/so, 15m, \$35

Special Package: VISIONS OF A CITY, DUO CONCER-TANTES, CORNELL 1965, OUR LADY OF THE SPHERE, ORB, MOONLIGHT SONATA, and MASQUERADE. 1957-1985, 16mm, color/so, 50m, \$65

Larry Jordan and Joseph Cornell

3 by Cornell (Cotillion, The Midnight Party, Children's Party)

These are the first three of the six films Cornell gave me to finish before he died. I have not changed the editing structure. I have made the films printable. They are the first known fully collaged films, i.e. films made from found footage, and were done sometime in the '40s. Cornell combines Vaudeville jugglers, animal acts, circus performers, children eating and dancing, science demonstrations, mythical excerpts, and crucial freezeframes of faces into a timeless structure, totally unconcerned with our usual expectations of "montage" or cinematic progression. He collects images and preserves them in some kind of cinematic suspension that is hard-impossible-to describe. But it's a delight to anyone whose soul has not been squashed by the heavy dictates of Art.-L.J.

Permanent collection: Chicago Art Institute: Austrian Film Museum; Pompidou Center, Paris; Houston Art Center; Museum of Modern Art, N.Y.; Anthology Film Archives; Pacific Film Archive.

1940s, 16mm, b&w/color tint/ si, 25m, \$75

3 More by Cornell (Carrousel, Jack's Dream, Thimble Theatre)

Cornell's editing has not been tampered with. It is sometimes minimal (the editing), sometimes extensive, always sensitive. I did not change it, as when I did the entire re-edit of Cornell's LEGEND FOR FOUN-TAINS. JACK'S DREAM, for instance, is a puppet animation into which Cornell has inserted a few shots from other material-just enough to throw it into the sphere of artful fantasy. Whereas CARROUSEL is a fully edited animal piece. There is no way now of determining the order in which the films were made, or even the exact years, but it was some time in the '40s.

I have added sound tracks to two of the films, using existing notes which Cornell left.—L.J.

1940s, 16mm, b&w/color tint/ so, 24m, \$75

Special Package: 3 BY CORNELL and 3 MORE BY CORNELL. 1940s, 16mm, 49m, \$125

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Available

The Trials of Eve

With a dramatic and unusual approach to the Adam and Eve myth, THE TRIALS OF EVE deals with the complex issue of women and their place in society. Truly the "universal woman," Eve is represented as an artist's mannequin, thus transcending the barriers of race and culture.

The cannibal birds of the Kwakiutl people of the west coast of British Columbia, Canada, replace the serpent to represent the visual and symbolic means for change, transformation and spiritual growth. This rightfully portrays native myth with dignity and importance equal to the Christian Judaic traditions.

The principle of equality between men and women is conveyed simply yet eloquently with the rich use of visual metaphor, art, drama and original music. It is established that harmony and balance between the sexes is essential in order to bring about world peace.

1990, 16mm, color/so, 20m, inquire for rental price

Helene Kaplan

The Vestal Theatre

THE VESTAL THEATRE is a documentary shot in the lobby of a movie theater from behind the candy counter. The camera was turned off only when it ran out of film. It was shot sync-sound fixed camera. The movie goers could see the camera clearly (no Allen-Funt-cute).

KELLER

Like Monet's cathedral, this same image would never have been the same again. The image is composed of complex, multilayered planes of focus. And I love the way people ask for popcorn and tap their dollar bills. Film time and real time are the same.

1971, 16mm, color/so, 11m, \$20

Marjorie Keller

She/Va

A young dancer rechoreographed through film editing. This film was originally made in standard 8mm, from a home movie.

1971, 16mm, color/si, 3m, \$20

Objection

Begun as a document for insurance purposes, OBJECTION catalogues the contents of a house with ever-increasing horror. The soundtrack carries the voices and sounds of the family unseen.

1974, 16mm, color/so, 28m, \$40

By 2's and 3's: Women

This film puts together a perspective on the unhappy experience of traveling in cars—an activity aimless and unmemorable. The splicer makes a new trip of the footage, limited not to the represented geography but to the after-effect on the mind and heart of the first trip.

1976, 8mm, color/si, 7m, \$20 Available for sale on videotape.



Objection by Marjorie Keller



Misconception by Marjorie Keller



KELLER



Six Windows by Marjorie Keller



Private Parts by Marjorie Keller

Misconception

"MISCONCEPTION is a film structured on juxtapositions: indoors/outdoors; redecoration/destruction; exercises/actual birth; male opinion/female opinion; preparation/pain. Its montage structure of both image and sound balances MISCONCEPTION on the precarious moment, like birth, between these counterposed positions: conception/misconception, point/counterpoint." —Anne Friedberg

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1977, 16mm, color/so, 42m, \$80 Available for sale on videotape.

The Web

In THE WEB I delved for the first and only time into film as mischief-making; wicked, like a child.

1977, 8mm, color/si, 10m, \$20

Ancient Parts and Foreign Parts

The first two in a series of incamera edited films. ANCIENT PARTS portrays the symbolic differentiation and mock conquest of a boy and his mother. FOREIGN PARTS portrays the poetics of family life in an unfamiliar context.

1979, 16mm, color/si, 6m, \$15 Available for sale on videotape.

Six Windows

A pan and a dissolve make a window of a wall on film. A portrait of the filmmaker in a luminous space, synthetically rendered via positive and negative overlays.

1979, 16mm, color/si, 7m, \$20 Available for sale on videotape.

Daughters of Chaos

"The film deals simultaneously with girls becoming women, woman looking back on her childhood. It is pervaded with voluptuousness, with longing: the woman, disappointed in love, looking for lost innocence, the girl yearning for the power of her sex." —Anne Becker

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, color/so, 20m, \$40 Available for sale on videotape.

The Fallen World

An elegy for a Newfoundland dog named Melville and a portrait of his owner.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, 16mm, b&w/color/so, 9m, \$25 Available for sale on videotape.

Lyrics

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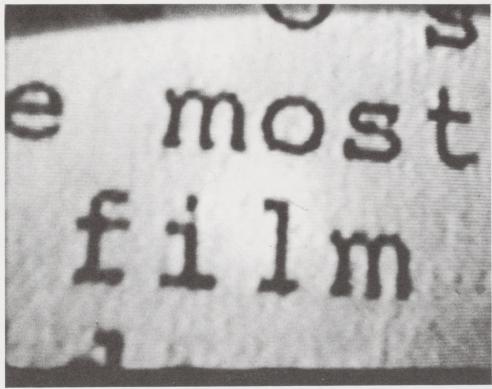
Three songs between heaven and earth. With Carmen, Susan, Joseph and Marcus Vigil.

Other distribution: Film-Makers' Cooperative, N.Y.

1983, S8mm, color/so, 9m, \$15

The Answering Furrow

Owing to Virgil's *Georgics*. With assistance from Hollis Melton and Helene Kaplan. Music: Charles Ives, "Sonata for Violin and Piano #4 (Children's Day at the Camp Meeting)" and "Ambrosian Chant (Capella Musicale del Duomo di Milano)." Filmed in Yorktown Heights, New York; St. Remy en Provence, France; Mantua, Rome and Brindisi, Italy; and in Arcadia and the island of Kea in Greece.



Herein by Marjorie Keller

Georgic I—The annual produce first seen in spring—The furrowed earth ready for planting—The distribution, support and protection of young plants—The implements of the garden.

Georgic II—The life of Virgil is recapitulated in summer, with a digression on the sacred—The sheep of Arcadia—The handling of bees—The pagan Lion of Kea.

Georgic III—The skill and industry of the old man in autumn—Ancient custom and modern method—The use of implements of the garden.

Georgic IV—The compost is prepared at season's end—The filmmaker completes THE AN-SWERING FURROW with the inclusion of her own image.

Note on the Music: The music works with the image to paral-

lel the trace of history. Ives recalls Protestant hymns, which recall the origin of the hymn in 12th century Milanese music, which allows for that music closest (in my experience of making this film) to the hum of bees and of amplifiers, the Orthodox Greek chant.

1985, 16mm, color/so, 27m, \$50 Available for sale on videotape.

Private Parts

Third in the series of in-camera edited films. A portrait of Blake Sitney on some summer days.

1988, 16mm, color/si, 17m, \$35

Available for sale on videotape.

Herein

"If you put it on tape, you can't erase it." HEREIN charts the movement from political activism to filmmaking through the metaphor of a dwelling. An FBI film obtained under the Freedom of Information Act, Emma Goldman's autobiography, the making of films on the Lower East Side in New York, street prostitution and drug addiction, all inflect the sense of place, space and history.

1991, 16mm, color/so, 50m, \$95

KERR

Richard Kerr

On Land Over Water (Six Stories)

Indian Camp, Shotgun Stories, Drive to Work, Spirit Astray, His Romantic Movement, At Her Cottage

"The film begins with a voice reading of Ernest Hemingway's story 'Indian Camp.' The point of view in the story is that of a young boy. The boy had come to the camp with his doctor father to deliver an Indian woman of a baby. He delivers the baby by caesarian section, without giving the mother an anaesthetic. After the baby is born, the doctor finds the baby's father dead. The man had slit his own throat. Contrasting the callous insensitivity of the white father with the unbearable compassion of the Native father, the story concerns the young boy's confronting the mysteries of birth and death as well as his father's mean spirit-

"SHOTGUN STORY depicts an Indian taxidermist moving about a shop crammed with stuffed animals and telling a story about firing his gun as a practical joke to frighten a friend. The camera style is the hand-held *verite* style; the story recounted in the manner of a set-piece.

"DRIVE TO WORK is the first conspicuously autobiographical story for it makes reference to Kerr's earlier autobiographical film, CANAL. We see images of fields and then of a boat in a canal photographed through the window of a moving car.

Over these images are, again, superimposed titles, most of which concern the nature and function of belief.

"SPIRIT ASTRAY presents, in the voice of the transgressor, the story of a minor transgression. A young black girl tells a white schoolmate of an episode in which her jaywalking led to her being suspended from school. The ominous image of these children standing against a wall painted 'Spirit Astray' is filmed as a tableau, with no change in framing or field of view.

"HIS ROMANTIC MOVEMENT presents images of a trip to the Florida Keys. It re-enacts the drama of going on the road Kerouac style; but what it really depicts is the dream of freedom turning sour. The section includes gunshots, used to suggest a murder in a rather cheap motel. This section is the only section that uses imagery as the primary medium for conveying the narrative; all the others use words.

"AT HER COTTAGE depicts a woman who recounts, first non-synchronously, in voice-over, then synchronously, on camera, an episode of an acquaintance asking a young medical student friend to perform an abortion and his refusal. He claims that she is too young to make such a decision. In another episode, she tells of a man from a nearby town dying after his car plunged into icy waters, while another passenger escapes." —Bruce Elder

Screenings: Festival of Festivals, Toronto; Art Gallery of Ontario

1984, 16mm, color/so, 60m, \$150

The Last Days of Contrition

"Stunning photography here evokes the concern for light and shadow more often displayed by still photographers. CONTRITION travels from Venice, California, through the badlands to baseball stadiums in Buffalo and psychically from a mid-sixties anti-Vietnam perspective to a mid-eighties sense of urban despair. Jingoism and the connection in American culture between games and war are deftly drawn in what is surely Kerr's strongest, most political film to date." -Northern Visions

"As a title, THE LAST DAYS OF CONTRITION refers both to the final Passion of Christ and to the specific meaning of the word 'contrition,' which is: to be 'completely penitent; crushed in spirit by a sense of sin.' Here the sin can be read to be the militarization that has supplanted the democratic spirit in much of the United States.

"The automobile trip that constitutes the narrative element of CONTRITION stops for specific views of the United States. On the whole, the viewer is presented with a rather forbiddingly postmodern landscape constituting a black version of ON THE ROAD. Like Kerouac, Kerr has the clear insights that an outsider (a Canadian!) can bring to a land that he loves, but which is not truly his.

"LAST DAYS OF CONTRITION is a cry from the heart of a Canadian who loves what American democracy and popular culture have stood for in the past. Richard Kerr has made a film that poses the question: can the USA abandon its principles and renounce democracy? If so, can the world survive?" –Marc Glassman, *Cinema Canada*

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1988, 16mm, b&w/so, 60m, \$80

Chester Kessler

Columbarium

An uncritical valentine to the San Francisco Columbarium, surely one of the most bizarre and beautiful buildings in the city.

1973, 16mm, color/so, 17m, \$30

Go

Hippies, authentic and otherwise, dancing to rock bands in Golden Gate Park...edited to recordings of rock bands and arranged in a reversed-time sequence, 1974-1969. For me, this material now has an elegiac quality.

1976, 16mm, color/so, 13m, \$20

Rondo

Another valentine, this one to Huntington Square, an oasis on Nob Hill...and a playground for pigeons, children and fountain statuary... The film was cut to Lou Harrison's Suite for Violin, Piano and Small Orchestra. A 12-minute version was shown at the San Francisco International Film Festival in 1976 and received an Honorable Mention.

1976, 16mm, color/so, 25m, \$40

Lynn Kirby

It Gets Bumpy

I made this film when I rode the bus daily. Sometimes I miss watching and eavesdropping now that I have a car.

Award: UICA Film Festival, Honorary Mention.

1976, 16mm, b&w/so, 6m, \$10

C.C. Beam Goes for a Walk

Made with Don Lloyd.

This is a comedy about a cat going out for a walk on a leash. This modern metaphor is derived from the juxtaposition of dialectical recidivism and the vindication of self. Sexual and economic repression provide a background for the neverending struggle of time against the arrival of the household robot, as humankind continues to claw at its environment.

Awards: Big Muddy Film Festival; Palo Alto Film Festival.

1978, 16mm, b&w/so, 7.5m, \$15

Sincerely

A film about choice. I feel it is every woman's choice, regardless of economics, whether or not to have children. This is a film about abortion, specifically state funding of abortion. The government has cut out funding of abortion except when the life of the mother is endangered. The woman writes a response in large pink letters to the senator's refrain: "Try, really try not to get knocked up in the future."



Deciduous by Lynn Kirby



Sharon and the birds on the way to the wedding by Lynn Kirby



KIRBY

Awards: San Francisco Art Institute Film Festival, First Prize; Ann Arbor Film Festival and Tour.

1980, 16mm, b&w/color/so, 14m, \$35

Across the Street

I witness shocking events which remain unresolved. This is an urban story, it is the story of an event which takes place across from my third floor bedroom window. As the story is retold again and again the emphasis shifts from the details of the event to the unanswered questions raised by the event.

Shown: Big Muddy Film Festival; San Francisco Art Institute Film Festival.

1982, 16mm, color/so, 3m, \$10

Deciduous

A film about learning and about memories which surface to distort present moments. The seasons change and so do the facts. Bright colored images trigger events and past experiences resurface to influence to-day's convictions.

Award: San Francisco Art Institute Film Festival, First Prize.

1982, 16mm, color/so, 17m, \$35

Love, Lynn

A poem to my Mother and Grandmother.

1982, 16mm, color/so, 1m, \$10

Prelude

A film about light and aggression, heat and religion; she ascends from the piano.

Shown: San Francisco Art Institute Film Festival.

1982, 16mm, color/so, 1m, \$10

Three Voices

Second in a series of films shot from my apartment windows. The character narrates possible scenarios of neighbors' lives and talks about the mid-atlantic accent and the threat of war as the windows are washed and people move in and out of their apartments.

Award: San Francisco Art Institute Film Festival.

1983, 16mm, color/so, 5m, \$20

Sharon and the birds on the way to the wedding

This is a film about the language and perception of love and romance. The film blurs the line between fact and fiction, personal and cultural experience. "She found that the truth didn't sound real. She did research. She went through the magazines. She found that there existed a magazine kind of love that had a vocabulary of about twelve words. She found that if she rearranged these twelve words around different names and places that she could make a story.

Award: Onion City Film Festival, Second Place. Shown: London, Oberhausen, and Athens film festivals.

1987, 16mm, color/so, 35m, \$60

Fish and Liposuction

A meditation on the female body in culture. Screening requires blowing bubbles in the path of the projector light.

1990, 16mm, so, 3m, \$20

Fumiko Kiyooka

Clouds

CLOUDS is a synthesis of documentary, dramatic and experimental streams. Surrounded by an echo of distorted voices, two women submerge themselves in memories of the war while screening archival footage in an obscure courtroom. One remembers the story of an aunt from Hiroshima whose father had been a member of the peace party there when the militarist government forced its way to power before the war. Projecting herself into that story, the young woman recalls how her aunt left Japan for the safety of Canada, only to be interned with Canadians of Japanese descent at the outbreak of the war. The other woman, Kinuko Laskey, recounts the details of her own experience as a young nurse on the morning of August 6, 1945.

16mm, color/b&w/so, 26m, inquire for price

Larry Kless

The Negative Kid

An exploration of the child's archetype, the mythical objects and icons which are inanimate, yet have a life of their own, as with places of memory.

References to light, and glimpses of the vanishing future, THE NEGATIVE KID is a journey into the past; into the intimate space where myths are formed and primordial images emerge.

1988-89, 16mm, b&w/so, 7m, \$20

Post-Modern Daydream

"An integral blend of picture and sound making an experimental film that compels the viewer to pay attention to the late 20th century catastrophe. A true San Francisco film in the adventuresome spirit of a long avant-garde tradition." — Barbara Hammer

POST-MODERN DAYDREAM was produced six months prior to the earthquake that shook the S.F. Bay Area on October 17th, 1989. Meant in reference to the legendary earthquake on April 18th, 1906, its prophetic statement is reminiscent of both fateful days.

1989, 16mm, b&w/so, 3m, \$10

Cowboys Were Not Nice People

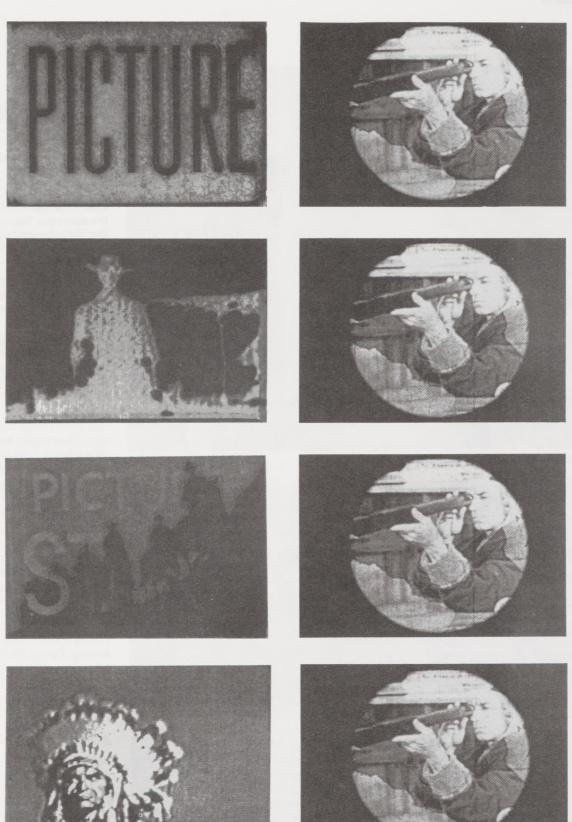
History paints a heroic picture of the so-called "cowboys" of history. Using the "hero" as a metaphor to question his validity, COWBOYS WERE NOT NICE PEOPLE is an attempt to break down the solid foundation upon which myths of modern society are based.

Composed entirely on the optical printer, the film involves rhythmic editing and montage sequences of found footage and camera original exploring the mythical frontiers of Western culture and the romanticism of colonialism.

1990, 16mm, color/so, 8m, \$30

All of the above films available for sale on videotape.

KLESS



Cowboys Were Not Nice People by Larry Kless



KLOCKSIEM



Musa Paradisiaca Sapientum by Steve Klocksiem



Banana Olympics by Steve Klocksiem

Steve Klocksiem

Musa Paradisiaca Sapientum

The film's title is the botanical name for bananas. Filmed in live action and "Banananimation" (object animation). Musical score by Handel and Balinese natives.

"...one of the most original and humorous works I've seen in a long time." –Karen Cooper, director, Film Forum

100 16mm, col

"A five minute surrealistic run of golden bananas skittering like so many lemmings to the sea, overwhelming all as they go." —Norman K. Dorn, S.F. Chronicle

"Klocksiem's image of an invasion of lemminglike bananas is plain hilarious." —Charles Johnson, *The Sacramento Bee*

"Bananas is a real kookie one— I love it!" —Mary Jane Coleman, director, Sinking Creek Film Celebration

Awards: Society for Encouragement of Contemporary Art; Washington National Student Film Festival, Honorable Mention; Harrisburg Film Festival, Student Class, First Place; La Prix du Film de Fantasie—XXVII Festival International Du Film Amateur, Cannes, France; Ann Arbor Tour, 1974; Underground Cinema 12 Tour.

1973, 16mm, bananacolor/so, 5m, \$10

Banana Olympics

Documentary highlights of the First International Art Meet, an art performance piece (why must art hang on a gallery wall?) created by Anna Banana. Artists from far and near gather in downtown "Atlantis" (San Francisco) to compete in a very unusual series of track and

field events including a Non-Motorized Vehicles Race, Overhand Banana Throw, and Dizzy Artists Race. The idea behind the event is that "art is fun"; prizes are awarded on the basis of costume, style, and creativity in performing the races, not on the basis of who crosses the finish line first. Featuring Anna Banana, the Dada Brothers and special guest artist Rama Lama as Master of Tropical Ceremonies. Music by Iron Bananafly. Filmed in Bananavision

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ntair-D val for fi france for Contract Tour 1980, 16mm, color/so, 7m, \$10

Barbara Klutinis

Trumpet Garden

An environmental portrait. A woman in black explores the rituals of nature, life and death in a fertile garden filled with aural and visual textures.

The film, inspired by Maya Deren, employs juxtaposition of image and sound based on similar textures rather than on temporal logic, creating the feel of an environment that is misaligned and surreal.

In retrospect, TRUMPET GAR-DEN is an emotional diary of my pregnancy. Like gestation, it can be divided into three parts: The first part explores the mystery of the garden, the second the joys of the garden and the third the fear of death and the paranoia of the unknown

Suitable for women's groups and art audiences.

Shown; San Francisco State University Film Finals, 1983; Mill Valley Film Festival, 1983; "Frontal Exposure," KQED-TV, S.F., 1983; Ann Arbor Film Festival, 1984; "Videoville," WNYC-TV, N.Y., 1984; Cinematheque, S.F., 1985.

1983, 16mm, color/so, 10m, \$18

Still Life with Barbie

STILL LIFE WITH BARBIE is a satirical look at the nature of myth—the coding of myth through the ritual of doll-playing and the inherent conflict when childhood myth meets adult reality.

The film employs pixillation of Barbie dolls intercut with live action of similarly coded actors and a nine-year-old girl who manipulates their activities. While semi-experimental in form, BARBIE uses traditional narrative devices to move the viewer among the three planes of activity. The content addresses the plastic-world values of Barbie and friends while, simultaneously, it serves as a personal commentary on my life-"my parents call me Barbie."

The inspiration for BARBIE came from a concern about the types of toys, music and myths that would influence the rearing of my two young children. It also came from watching too much Monty Python and Sesame Street.

Suitable for teenage, women's studies, feminist and art audiences.

1986, 16mm, color/so, 24m, \$40

Bill Knowland

Implosions

The heated intensity of modern civilization is portrayed by abstract images, time exposure and time lapse photography.

Awards: Super8-78, Grand Prize; Ninth Annual Ann Arbor 8mm Film Festival, Keith Clark Memorial Award.

1978, 16mm, color/so, 8m, \$15, sale \$200

Undertow

The story of Mike and his impressionistic relationship with women.

Award: Cinemagic Short Film Search, Second Prize; Nevada City Film Festival.

1980, 16mm, color/so, 15m, \$15, sale \$200

Freeform

Four genres of dance are visually explored through the use of time exposure, step printing, multi-image projection and video synthesis.

Awards: Cine Eagle.

Shown: Chicago Film Festival; Film/Dance Festival; New York City Experimental Film and Video Festival; S.F. Film Festival.

1983, 16mm, color/so, 16m, \$20, sale \$200

Masks of Illusion

The many masks of sculptor Horace Washington are exhibited in the catacombs of his mind. His process of creation is envisioned through a variety of film effects.

Shown: Bucks County Film Festival; Kinetic Image Film Festival; New York Filmmakers' Expo; National Educational

Film Festival; Whitney Museum of American Art, film and video summer series.

1986, 16mm, color/so, 8m, \$20, sale \$200

The Idea

Set in 1912, this surreal experimental narrative is told with stunning visual effects and no dialogue. THE IDEA is a visual fable that can be viewed at three levels. A visual level encompasses diffused and sepiatoned film shot at 10fps and step printed back to normal speed. THE IDEA contains rotoscoped, bi-packed mattes of lumia and other color images. A simple narrative level tells the story of a luminous egg with magical properties that is exploited by those that come into contact with it. A metaphorical level includes the basic symbol of the egg representing an idea and other symbols representing purity, sterility, unfulfilled emptiness and strength.

Awards: Cine, Golden Eagle; National Educational Film Festival, Silver Apple. Shown: Athens International Film Festival; Charlotte Film & Video Festival; Cinequest Film Festival; Film Arts Festival; Louisville Film Festival; Odense Film Festival; Oakland Museum.

1990, 16mm, color/so, 20m, \$40, sale \$300

All of the above films available for sale on videotape.



KNOWLAND



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Ken Kobland

Frame

A seashore landscape, structured first by a moving car then re-constructed optically. A re-structured landscape.

Awards: Ann Arbor Film Festival; Sinking Creek Film Celebration; Bellevue Film Festival.

1977, 16mm, color/so, 10m, \$25 Available for sale on videotape.

Vestibule (in 3 Episodes)

Ruminations on a very familiar city place/space; one which for me is filled with histories, fantasies and the everyday.

Awards: International Film Festival, Hyeres, France; Athens International, Ohio; Ann Arbor Film Festival.

1977-78, 16mm, b&w/color/so, 24m, \$45 Available for sale on videotape.

Picking up the Pieces/3 Mis-Takes

A 17-image exercise using freeze frames of a tenement hallway, which interests me in its placements and displacements.

1978, 16mm, color/si, 11m, \$25

Landscape and Desire

The film was initially shot in Super 8, between July and September, on a Greyhound bus trip from New York to Los Angeles. The project began as a film of a Samuel Beckett short story, "The Lost Ones," which describes a society of people who live in shallow dirt cylinders. For my part, "I get on a local bus, which is supposedly going to Pittsburgh, although it

has San Francisco marked as its destination. Massive traffic jam at the tunnel, because of a propane truck wreck on the bridge. So far there is no air conditioning; 110 degrees in the terminal, and it must be at least that on the bus."

"Lush, mordantly nostalgic, LANDSCAPE AND DESIRE is Kobland's best realized work to date." —J. Hoberman

1981, 16mm, color/b&w/so, 55m, \$125 Available for sale on videotape.

Dirk Kortz

A Quickie

This film is a satire on the treatment of sex as a mechanical, loveless function.

Awards: Fifth National Student Film Festival; First International Erotic Film Festival; Third Monterey Independent Filmmakers' Festival; Atlanta International Film Festival, Special Jury Award, 1970; Humboldt State Film Festival, Booby Prize.

1969, 16mm, b&w/so, 3m, \$5

Apres le Soiree

An allegorical comedy of seduction and violence. An homage to early French comedies. Often used in sexual education programs as an example of exaggerated male/female role types.

Award: Seattle Film Festival, First Prize, 1977.

1976, 16mm, b&w/so, 11m, \$20

Face Diary (Born 1976—Died____)

For the last six years I have been taking one picture of my face every day. I intend to do this for the rest of my life. At the end of each year, I transfer the 35mm stills to 16mm film (making it about two minutes longer each year). The first three years are in black and white. The next three are in color and I will probably continue that way.

Award: Ann Arbor Film Festival.

1976, 16mm, b&w/si, 7.5m, \$10

Grass

Made without a camera on predeveloped film. Visual and aural bluegrass music.

1976, 16mm, color/so, 4m, \$5

Lonesome Cowboy

A visual illustration of Elvis Presley's song by the same name.

Award: Director's Choice, Sinking Creek Film Celebration.

1976, 16mm, color/so, 4m, \$5

Temporary Arrangements

Absurdist collage-film made from mostly found footage. Useful for starting arguments.

16mm, b&w/so, 7.5m, \$10

Alexis Rafael Krasilovsky

End of the Art World

"With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumption of each artist about the nature of his art." —Joan Braderman, *Artforum*

"The interviews with the individual artists vary from gala opening with Warhol's superstars at the Whitney Museum...to the creation of actual art work in the studios of Rauschenberg and Snow." — Howard Guttenplan, Millennium

"With ferocious wit, Ms. Krasilovsky sends up New York's art scene in END OF THE ART WORLD. In essence, Ms. Krasilovsky uses the sounds and images of the usual art documentary to create her own work of art." —Kevin Thomas, L.A. Times

With Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Lichtenstein and Michael Snow.

1971, 16mm, color/so, 35m, \$60 Available for sale on videotape.

Cows

A feminist film about cows made in the heart of America's conservative dairyland.

"Funny" —Kevin Thomas, *L.A. Times*

"There are a couple of cows in 18th century landscapes. In the 19th century, when representational painting was still the only kind of art, only men were allowed to study nudes. Finally an American named Thomas Eakins opened an art school where women were allowed to study them too. Only women weren't allowed to study human nudes, they only allowed cow nudes." —From the soundtrack

1972, 16mm, hand-painted color/so, 3m, \$15



KRASILOVSKY



What Memphis Needs by Alexis Rafael Krasilovsky

Three Films by Alexis Krasilovsky

Charlie's Dream

For lovers unaware of love...

"A kind of pastoral fantasy." — *L.A. Times*

1972, 16mm, color/so, 3m (not available separately)

Charlie Dozes Off & the Dog Bothers Him

An erotic study in texture.

1973, 16mm, color/b&w/si, 3m (not available separately)

La Belle Dame Sans Merci

An homage to the haunting, feminist poet who struggles to remember lines from Charlotte Perkins Stetson, John Keats and poems of her own, as she goes blind and deaf. A brilliant

intellectual, filmed over the course of a year and a half, May Gruening loses touch with the very core of her life.

1973, 16mm, color/so, 4m (not available separately)

Special Package: CHARLIE'S DREAM, CHARLIE DOZES OFF & THE DOG BOTHERS HIM and LA BELLE DAME SANS MERCI.

1972-1973, 16mm, color/b&w/so, 10m, \$30

Guerrilla Commercial

GUERRILLA COMMERCIAL protests discrimination faced by women filmmakers during the '70s. Programmed without preview at the Whitney Museum, in a women's film festival entirely run by men, GUERRILLA COMMERCIAL is the film the Whitney wanted to burn.

1973, 16mm, color/so, 1m, \$8

Blood

A funny, bitter look at middleclass youth trying to be tough in the trappings of pornography, drugs and quick money. A film about desperation in the New York streets.

"In its stream-of-consciousness way, BLOOD (1975) evokes Manhattan street life even more powerfully than Martin Scorcese's TAXI DRIVER. Ms. Krasilovsky brings into camera an array of furtive, frustrated people-e.g., hookers and juvenile delinquents-and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair, BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, 'Women in Chains.'" —Kevin Thomas, *L.A. Times*

LA Times

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Starring Larry Fine, Abbie Herrick, Evan McHale, Mark Lyon and Annie Sharkiss.

1975, 16mm, color/so, 21m, \$35 Available for sale on videotape.

Commiseration Moon

A filmed poem for women driven to the ground by love, COM-MISERATION MOON stars the founder of *Women & Film*, Siew Hwa Beh.

1976, 16mm, color/so, 6m, \$12

Just Between Me & God

An environmental love story. A fisherman and his wife and the Mississippi River wildlife they love are pitted between the construction of a drag race track and a raging chemical fire. Eleanor and Will Roberge call this precarious spot of beauty on the edge of Memphis' industrial ruins "Innisfree."

"The heavies of the film are chemical plant smokestacks, beer cans and the dump fires that send animals and residents scurrying for safety." — The Commercial Appeal

1982, 16mm, color/so, 8m, \$15 Available for sale on videotape.

Exile

"EXILE portrays the filmmaker's own compelling journey behind the Iron Curtain to retrace her origins. Beautiful scenery and often haunting music accompanied her sojourn from Czechoslovakia into Prague and Austria where the film captures what it meant to be Jewish and survive during those dark Hitler years." —Josh Baran

"Remarkable." —Kevin Thomas, *L.A. Times*

"Such films do more than increase East-West understanding and reduce tensions; they also serve to emphasize that we are all essentially one people." — Barbra Streisand

"Watching it, we can realize how at times we have felt both blessed and cursed by the fate that caused our parents and grandparents to leave their homelands and settle in America, the fate which enables most of us to be alive today." —The Jewish Journal

1984, 16mm, color/so, 28m, \$75 Available for sale on videotape.

What Memphis Needs

Contrasting the black and white cultures of Memphis, Tennessee, WHAT MEMPHIS NEEDS is based on a poem written in the Free People's Poetry Workshop of the internationally renowned "prison poet" Etheridge Knight. From ponies running through the Memphis cottonwoods to a girl running across the construction site of Mud Island, from white kids in a West Memphis parade throwing candy at black bystanders to a Bible reading in the Lorraine Motel, and from rock 'n' rollers to marquee lights on Beale Street, WHAT MEMPHIS NEEDS provides a searing cross-section of Memphis history and society. Featuring the Harmonikeys and Roosevelt Briggs.

Categories of interest: Black Studies, Urban Studies, Poetry, Women's Studies, Civil Rights, Harmonica, Blues, the American South.

Shown: Ann Arbor Film Festival Tour; "The '90s," PBS; Anthology Film Archives; Louisville International Film & Video Festival.

1991, 16mm, color/so, 6m, \$16 Available for sale on videotape.

Kurt Kren

2/60: 48 Kopfe aus dem Szondi Test (48 Heads from the Zondi Test)

"Following early experiments on 8mm between 1953 and 1957, [Kren] made his first 16mm film VERSUCH MIT SYN-THETISCHEM TON (1957), including a drawn soundtrack beginning to develop the notions of formal relationships between simple images. But his next three films, made between then and 1961, showed the systematic direction of his work most clearly: 48 KOPFE AUS DEM SZONDI TEST (1960) and BAUME IM HERBST (1960) being shot according to system, and MAUERN-POSITIV-NEGATIV UND WEG (1961) being edited that way. It is also evident in these films and is confirmed in his next, FENSTERGUCKER, AB-FALL, ETC. (1962), that even if Kren rejected poetic or narrative intention, the images of his work were in no way neutral, arbitrary or convenient fillers for a mathematical system." -Malcolm Le Grice, Abstract Film and Beyond, 1977

"...in this concentrationary universe, no one's his own self, everyone's everyone and nothing. Ruthlessly executed, the formal idea becomes a gruesome philosophical jest." —Raymond Durgnat, *International Times*, 1966

1960, 16mm, b&w/si, 5m, \$10

3/60: Baume im Herbst (Trees in Autumn)

"The first embodiment of [a] concept of structural activity in cinema comes in Kren's BAUME IM HERBST, where the camera as subjective observer is constrained within a systematic or structural procedure, inciden-

tally the precursors of the most structuralist aspect of Michael Snow's later work. In this film, perception of material relationships in the world is seen to be no more than a product of the structural activity in the work. Art forms experience." —Malcolm Le Grice, Abstract Film and Beyond, 1977

1960, 16mm, b&w/so, 5m, \$15

4/61: Mauern-Positiv-Negativ (Walls-Positive-Negative)

"In a flickering symbol shattering image shattering, total collage technique, he energizes the cinema frame with a unique thing-ness that energizes the viewer." —Al Hansen, *Ecce Homo*, 1967

1961, 16mm, b&w/si, 6m, \$15

5/62: Fenstergucker, Abfall, etc. (Windowlookers, Garbage, etc.)

1962, 16mm, color/si, 6m, \$10

6/64: Mama und Papa (Materialaktion: Otto Muehl) (Mama and Papa: An Otto Muehl Happening)

"With the making of his sixth film, 6/64: MAMA AND PAPA, Kren introduced subject matter that was considered at that time to be highly revolutionary or even explosive. He began filming 'actions' and 'happenings' staged by Otto Muehl and Gunter Brus, and by the Vienna Institute for Direct Art." — Stephen Dwoskin, Film Is

1964, 16mm, color/si, 4m, \$10

7/64: Leda und der Schwan (Materialaktion: Otto Muehl) (Leda and the Swan: An Otto Muehl Happening)

"Kren's next film was 7/64: LEDA AND THE SWAN, also based on a Muehl materialaktion. The almost convulsive use of juxtaposition reappears here, but the captured gesture assumes a more erotic sensitivity, though the 'action' itself was primarily a gradual destruction of the erotic." — Stephen Dwoskin, Film Is

1964, 16mm, color/si, 3m, \$10

8/64: Ana (Aktion: Gunter Brus) (Ana: A Gunter Brus Action)

"8/64: ANA is Kren's first film of an 'action' by Gunter Brus. This three-minute film was far more akin to the Americanstyle 'happening' in that the content was not particularly extreme. It was built up from items such as broken bicycle parts, a nude model, pieces of furniture, and these elements were then obscured or transformed by having a layer of paint thrown on them.

"Kren films short sequences from many different angles, using high-contrast black and white film to create an effect not unlike that of a painting by Robert Kline." —Stephen Dwoskin, Film Is

1964, 16mm, b&w/si, 3m, \$10

KREN

9/64: 0 Tannenbaum (Materialaktion: Otto Muehl) (O Christmas Tree: An Otto Muehl Happening)

"In 9/64: O CHRISTMAS TREE, Kren offers a more visually descriptive development of a Muehl 'action.' The images have been chosen to follow a more dramatic sequence, probably because the action itself contained a wide range of images and materials..." —Stephen Dwoskin, Film Is

1964, 16mm, color/si, 3m, \$10

10/65: Selbstverstummelung (Self-Mutilation)

"Kren's 10/65: SELF-MUTILA-TION is developed from a Gunter Brus 'action.' What the film emphasizes is the surrealistic drama of symbolic self-destruction that Kren drew out of Brus's action, pacing out each gesture so that one gets a tense, iconoclastic revelation of a man covered in white plaster lying surrounded by razor blades and a range of instruments looking as if they have been taken from an operating theater. The blades, scissors and scalpels are gradually inserted into him in a ritualistic self-operation." -Stephen Dwoskin, Film Is

1965, 16mm, b&w/si, 6m, \$10

10a/65: Silberaktion Brus (Silveraction Brus)

1965, 16mm, b&w/si, 2m, \$10

11/65: Bild Helga Philipp (Helga Philipp Painting)

"11/65: BILD HELGA PHILIPP is an optical abstraction of an optical abstraction: Kren has simply intercut filmed movements and sections from an Op painting by Helga Philipp—the result is motion opticals."—Stephen Dwoskin, Film Is

1965, 16mm, b&w/si, 3m, \$10

12/66: Cosinus Alpha

"Kren's last film to include any direct reference to Otto Muehl is 12/66: COSINUS ALPHA, a 10-minute film that completes a cycle of elaborate sensual montages and materials." —Stephen Dwoskin, *Film Is*

1966, 16mm, color/si, 10m, \$20

13/67: Sinus Beta

Montage of several shots, as from actions of Muehl and Brus at DIAS 1966 in London, from my film 2/60: 48 HEADS FROM THE SZONDI TEST, etc.

1967, 16mm, b&w/si, 6m, \$15

15/67: TV

"...Kren's next important systematic film is TV (1967). In TV, the system is different in kind and pace from that which exists in much of his other work. Instead of operating primarily at the kinetic level, or with rapid perceptual rhythm, this film involves the audience in a conceptual and reflexive process. Five short sequences, each about eight frames long, are all shot from the same viewpoint in a quay-side cafe. They show a window, broken by the silhouettes of objects and people within the cafe and by the passage of people and a ship outside. Each shot containing some small movement is repeated in the film 21 times,

in mathematically determined order. They are separated by short, equal sequences of black spacing, except that longer black sequences separate larger phrases of repeats from each other rather like punctuation. The significance does not lie in the mathematical sequences as such, but in how the viewer attempts to decipher the structure."—Malcolm Le Grice, Abstract Film and Beyond

1967, 16mm, b&w/si, 4m, \$10

16/67: September 20th–Gunter Brus

1967, 16mm, b&w/si, 7m, \$15

17/68: Grun–Rot (Green–Red)

Meditation on green and red bottles

1968, 16mm, color/si, 3m, \$10

18/68: Venecia Kaputt

"In 1968, Kren made VENECIA KAPUTT, which lasts only six seconds, and utilizes scratching on film to erase an image of Venice." —Malcolm Le Grice, Abstract Film and Beyond

1968, 16mm, b&w/si, 6 sec, \$10

20/68: Schatzi

"SCHATZI [explores] the irony of a formal image device, the interplay of positive and negative superimposition, involving the viewer in the material interaction only to reveal finally that the picture is of an army officer surveying a field of corpses." —Malcolm Le Grice, Abstract Film and Beyond

1968, 16mm, b&w/si, 3m, \$10

23/69: Underground Explosion

With Paul and Limpe Fuchs, Amon Duul II, Valie Export and Peter Weibel. Music by Karl Heinz Hein.

1969, 16mm, color/so, 6m, \$15

24/70: Western

1970, 16mm, color/si, 3m, \$10

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26/71: Zeichenfilm— Balzac und das Auge Gottes

"26/71: ZEICHENFILM—BALZAC UND DAS AUGE GOTTES is a play on the idea of trick film... The 30-second work is shown twice, in case the viewer missed something the first time. In crude, hand-drawn animation, ZEICHENFILM evokes the scatological, sadomasochistic actions and performances of Otto Muehl and Gunter Brus which Kren filmed during his second period. In ZEICHEN-FILM, a male figure hangs himself, achieves a monstruous erection and ejaculates into a woman's mouth. She, in turn, hangs herself, he enters her vaginally, then anally. Finally, she defecates on the left side of the frame wherein appears an eye of God, while on the right, in a cartoon box, the words "Aber Otto" ("But Otto") materialize, a comic reference to Otto Muehl." -Regina Cornwell, The Other Side: European Avant-Garde Cinema 1960-1980

1971, 16mm, b&w/si, 1m, \$10

27/71: Auf der Pfaueninsel

With Anni Brus, Diana Brus, Gunter Brus, Alois Egg and Wolfgang Ernst.

1971, 16mm, b&w/si, 1m, \$10

28/73: Zeitaufnahme(n) (Time Exposure)

"The camera with a sun shade is mounted on a heavy camera mount in front of a window. During 21 consecutive days the view outside is being filmed from this standpoint. The same

three rolls of film (totaling 90 m) are used one after the other each day, while the mask in front of the camera objective is also changed every day. Each of the 21 masks made of black cardboard has four or five rectangular small openings. All these openings together would clear the full view. On each take (one day) not only the mask is used, but sometimes the diaphragm is closed. This change differs from take to take... The picture is changing constantly... Towards the end of the film the unmasked view is being shown for a short moment. Since the weather was changing throughout the time of shooting (March/April), the brightness of the picture is very different from take to take. Sometimes snow is seen on the ground. The change of the situation in the viewed portion of the landscape is taken in a static picture during 21 days. The exchange of the masks is noticed as movement, but not as a course of time towards some goal." -Birgit Heind, Film als Film, 1977

1973, 16mm, color/si, 3m, \$10

30/73: Coop Cinema Amsterdam

1973, 16mm, color/si, 3m, \$10

31/75: Asyl (Asylum)

"Between 1975 and the present, Kren has continued working in a formalist vein, all the while incorporating elements of his older systems and themes." —Regina Cornwell, The Other Side: European Avant-Garde Cinema 1960-1980

1975, 16mm, color/si, 9m, \$25

32/76: An W+B

1976, 16mm, color, 8m, \$15

33/77: Keine Donau

1977, 16mm, color, 9m, \$20

34/77: Tschibo

1977, 16mm, color, 2m, \$10

36/78: Rischart

1978, 16mm, color, 3m, \$10

37/78: Tree Again

1978, 16mm, color, 4m, \$10

38/79: Sentimental Punk

1979, 16mm, color, 5m, \$10

39/81: Which Way to CA?

1981, 16mm, b&w, 4m, \$10

40/81 Breakfast im Grauen

1981, 16mm, 4m, \$10

41/82: Getting Warm

1982, 16mm, 4m, \$10

42/83: No Film

1983, 16mm, 1 sec, \$10

43/84: 1984

1984, 16mm, 2m, \$10

44/85: Foot'-age Shoot'-out

"It became easier to understand Kren's method of approaching film when he illustrated his matter-of-factness with a story: He was asked to shoot and deliver a film for a festival, given four day's notice—which he did (FOOT'-AGE SHOOT'OUT'). He normally takes a long time with a film;

this one he terms a 'rape.' He removed his name and copyright from the piece. 'Probably my last film.' I asked whether he'd ever seen a print. 'Yes, it's great,' he replied..." —April Rapier, "Taking the Camera Out for a Walk," Spot: A Publication of the Houston Center for Photography

1985, 16mm, color/so, 4m, \$10

Daina Krumins

The Divine Miracle

Christ: John Taylor. Angels: Scott Martin. Sound: Rhys Chatham. Camera: Alan Grabelsky and Jose Sedano.

"An intriguing composite of what looks like animation and pageant-like live action is THE DIVINE MIRACLE, which treads a delicate line between reverence and spoof as it briefly portrays the agony, death and ascension of Christ in the vividly colored and heavily outlined style of Catholic devotional postcards, while tiny angels (consisting only of heads and wings) circle like slow mosquitoes about the central figure. Ms. Krumins tells me that no animation is involved, that the entire action was filmed in a studio, and that Christ, the angels and the background were combined in the printing. She also says it took her two years to produce it." -Edgar Daniels, Filmmakers Newsletter

Awards: Ann Arbor, First Place, 1973; Bellevue Film Festival, Best Short Film; Chicago International Film Festival, Silver Hugo.

1973, 16mm, color/so, 5.5m, \$12

Babobilicons

"Daina Krumins's 1982 BABO-BILICONS is a spectacular special- effects study of molds, mushrooms and similar vegetation." —Richard Shephard, *N.Y. Times*

"Daina Krumins's BABOBILI-CONS is a truly surrealist work in terms of both its process and product. Krumins takes time to make her films. It took her nine years to create this remarkable animated short, yet her method is in line with the surrealist affinity for chance operation. She cultivated slime molds on Quaker five- minute oats in her basement, planted hundreds of phallic stinkhorn mushrooms, and put her mother behind the camera to film them growing. The results are sexual and bizarre. She combined ordinary objects-wall sockets, candles, and peeling paint-to get unnerving, dreamlike images. Porcelain fish jump through waves; mushroom erections rise and fall. Her Babobilicons-robotlike characters that resemble coffe pots with lobster claws-move through all this with mysterious determination. Anyone who orders 10,000 ladybugs from a pest control company to film them crawling over a model drawing room definitely possesses a sense of the surreal." -Renee Shafransky, Village Voice

Awards: Chicago Film Festival, Bronze Hugo; Sinking Creek Film Celebration; Atlanta Independent Film Festival; S.F. Art Institute Film Festival.

1982, 16mm, color/so, 16m, \$35

Peter Kubelka

Mosaik im Vertrauen

Born March 23, 1934 in Vienna, Austria. Independent filmmaker since 1952. A foundermember and curator of the Oesterreichisches Filmmuseum since 1963.

"Peter Kubelka is the perfectionist of the film medium: and, as I honor that quality above all others at this time (finding such a lack of it now elsewhere), I would simply like to say: Peter Kubelka is the world's greatest film-maker—which is to say, simple: see his films!...by all means/above all else...et cetera." —Stan Brakhage

1954-1955, 16mm, color/b&w/ so, 16.5m, \$35

Adebar

A reel of two prints.

"His films exist outside the artas-a-game scramble. Each of his films is what it IS-and TO perfection...and WITH, yes, feeling: but of such a nature as to render 'sentiment' a hard word or else a word hard to use in relationship. There is NO sentimentality in his works such as would divide the emotional and intellectual responses to them. Each WORKS, as he did work to make each one an expression of his whole being at the time of making and, thus, no two of his films are in any way alike-each film being as distinct from every other as any moment of a man's life may be if he lives it fully...which is to say: to perfection!

"And his works are sound films. Here, at last, is a filmmaker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, thru his sense of the perfect-so much so that if, for instance, ADEBAR is projected even one frame out of sync the whole track becomes exceptional 'background music' but in no sense the experience of his making...and if the projectioning is perfectly synced (the distance between gate and sound-reader exactly 26 frames) the experience is an indescribably new one for any with eyes and ears to see/hear it." -Stan Brakhage

1956-1957, 16mm, b&w/so, 1.5m, \$20

Schwechater

A reel of two prints.

My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR, SCHWE-CHATER and UNSERE AFRIKA-REISE at least twice. ADEBAR and SCHWECHATER are available in reels containing the films twice and in reels containing the films five times.

(Reels containing the films five times available only from Film-Makers' Cooperative, N.Y.)

"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being just right; a unique pleasure to say the least. There are at present a multiplying number of films which use techniques similar to Kubelka's, and which attempt similar effects; but for all the experiment rampant now, his visions of absolute time transcend and show up all that is merely modern." —Ken Kelman

"The world he gives us is comprehensive and lucid..." —P. Adams Sitney

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man...."

—Jonas Mekas

1957-1958, 16mm, color/so, 1m, \$20

Arnulf Rainer

"He has even created a film (called ARNULF RAINER) whose images can no more be 'turned off by the closing of eyes than can the soundtrack thereof it (for it is composed entirely of white frame rhythming thru black inter-spaces and of such an intensity as to create its pattern straight thru closed evelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head,' so to speak: and if one looks at it openly, one can see one's own eve cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all (for the sounds of the film do resemble and, thus, prompt the inner-ear's hearing of its own pulse output at intake of sound).

"These films must, very truly, be seen and very truly seen and heard to be believed!" — Stan Brakhage

1958-1960, 16mm, b&w/ frames/so, 6.5m, \$28

Unsere Afrikareise

Museum of Modern Art, 1967: "New Cinema—An International Selection."

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen. I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to reevaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a

half minutes long.) His methods of working (he learned by heart 14 hours of tapes and three hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs." — Jonas Mekas

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1961-1966, 16mm, color/so, 12.5m, \$48

All of the above films also available from Film-Maker's Cooperative, N.Y.

Pause!

16mm, color/so, 12m, \$40

One-Man Show (All Above Titles)

This special package price is to encourage the showing of all my films together, in one evening.

16mm, color/b&w/so, 48m, \$150

George Kuchar

Lovers of Eternity

Sound on tape.

A lonely, bohemian poet befriends the good, the bad and the ugly in this rooftop drama set in New York's lower East side of Eden.

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 8mm, color/so, 30m (18fps), \$35

Corruption of the Damned

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cli-

che, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world." —Leonard Lipton, Berkeley Barb

Other distribution: Film-Makers' Cooperative, N.Y.

1965, 16mm, b&w/so, 55m, \$55

Hold Me While I'm Naked

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality." —Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back." —James Stoller, Village Voice

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, color/so, 15m, \$20 Available for sale on videotape.

Leisure

A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine.

"...a delicate and funny footnote." —James Stoller, *Village Voice*

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/so, 10m, \$10

Mosholu Holiday

A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of "Mrs. Bronx" herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/so, 10m, \$10

Color Me Shameless

Starring Bob Cowan, Gina Zuckerman, Donna Kerness.

This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, b&w/so, 30m, \$30

Eclipse of the Sun Virgin

Starring Deborah-Ann and Edith Fischer.

I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/so, 15m, \$20

Encyclopedia of the Blessed

ENCYCLOPEDIA OF THE BLESSED culminates my involvement with artist Red Grooms and Mimi Gross. It is a diary of our work as we head for the Pacific Ocean in a suicidal plunge for theatrical infamy. The film traces the construction of two craven images made in the likeness of myself by Grooms and Gross. Then it switches to the sandhills of Nebraska where fat cattle walk around. There the film explores Grooms' biggest construction, "The Chicago Installation." The film rolls relentlessly onward to the West Coast showing, for the first time on any screen, a theatrical production we three put in the University of California. It marks my directorial debut on the stage and Red Grooms' comeback after ten years of exile from live theatre.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/b&w/so, 42m, \$40

House of the White People

Cast: Donna Kerness; artist George Segal, and his wife Helen; Walter Gutman.

Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model. Walter Gutman sits on a chair and walks around a bit, being that he produced the film.

Helen Segal, personifying the ageless saying, "behind every man there stands a woman,"

stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 16.5m, \$20

Knocturne

With Joyce Wieland, Frank Meyer and Bocko.

The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part three of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part three never really came out. This seems to look like it could be part three.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 10m, \$10

Unstrap Me

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, color/so, 77m, \$80



KUCHAR

The Mammal Palace

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, b&w/so, 31m, \$30

Pagan Rhapsody

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

Originally not scheduled as a tragedy, things swiftly changed as the months made me more

and more sour as I plummet down that incinerator shaft I call my life.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 23.5m, \$30 Available for sale on videotape.

Portrait of Ramona

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PA-GAN RHAPSODY the year before). I said "okay," and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action... Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was..."Why even bother to get dressed?"

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto...not in the way it turned out: like the final screams of a species doomed to extinction.

Other distribution: Film-Makers' Cooperative, N.Y.

1971, 16mm, color/so, 25m, \$30 Available for sale on videotape.

The Sunshine Sisters

"THE SUNSHINE SISTERS looks like a 1944 postcard that was shot in black and white, but colored with garish grease pencil reds, yellows and greens. Likewise, the film sounds like the scores of at least two-dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous and incongruous-a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic cliches, pushed ad absurdum. Elvira Cartwright, dying of movie star disease, is seen alternatingly clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phony leopard skin jacket, pointy plastic sunglasses, and gold-toned sandals... The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan." -Film Forum, New York, program notes

Other distribution: Film-Makers' Cooperative, N.Y.

1972, 16mm, color/so, 36m, \$35

Devil's Cleavage

"...George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, THE DEVIL'S CLEAVAGE, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here... Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming as using a light meter and tape recorder. Technical

ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliche ('Such language! Bite your tongue!' 'Bite it for me...').

"...Douglas Sirk tells us, 'Cinema is blood, tears, violence, hate, death, and love.' Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter." —Chuck Kleinhans, Film Center Program

Other distribution: Film-Makers' Cooperative, N.Y.

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1973, 16mm, b&w/so, 122m, \$100

Back to Nature

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so, 10m, \$10

A Reason to Live

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it...it does for me... But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and four women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 30m, \$30 Available for sale on videotape.

I, An Actress

This film was shot in ten minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was ten minutes. Since 400 feet of film takes ten minutes to run through the camera ... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, b&w/so, 10m, \$10 Available for sale on videotape.

KY Kapers

KY stands for Kentucky...where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in five morning sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20-minute running time.

Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, b&w/so, 20m, \$20

Wild Night in El Reno

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics...with perhaps a glimpse of a fleeting human figure. But only a glimpse. Other distribution: Film-Makers' Cooperative, N.Y.

1977, 16mm, color/so, 6m, \$8 Available for sale on videotape.

Forever and Always

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye.

"...a full color portrait of a break-up that comes closer than any other to being an operetta." —B. Ruby Rich

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 20m, \$20 Available for sale on videotape.

The Mongreloid

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

Other distribution: Film-Makers' Cooperative, N.Y.

1978, 16mm, color/so, 10m, \$10 Available for sale on videotape.

Blips

An enigmatic movie that's like an enigmatic enema.

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, b&w/so, 30m, \$30 Available for sale on videotape.

Aqueerius

Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned-on nozzles.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, b&w/so, 8m, \$10

The Nocturnal Immaculation

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.

Other distribution: Film-Makers' Cooperative, N.Y.

1980, 16mm, b&w/so, 27m, \$30 Available for sale on videotape.

Yolanda

A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.

Starring Michelle Joyce in her first color film with me.

Other distribution: Film-Maker's Cooperative, N.Y.

1981, 16mm, color/so, 22m, \$25 Available for sale on videotape.

Cattle Mutilations

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanliness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

1983, 16mm, color/so, 25m, \$35 Available for sale on videotape.

Mom

Something for me to play and remember my mother by when she is not here to visit me: smiling, eating, walking around nice places that are filmed with a cheap lens so that you can't see the cracks and the dirt.

1983, S8mm, color/si, 15m (18fps), \$25

X-People

Part of the UFO series. The film deals with mystery people that are haunting the characters, who wander about and read material from books which have to do with mystery people. The characters interact with one another in somewhat unwholesome ways.

1985, 16mm, color/so, 25m, \$35 Available for sale on videotape.

Ascension of the Demonoids

Funded by the NEA.

A big, colorful tapestry about rumors that are in all of the previous UFO movies. A loose story line that weaves in and out of the UFO phenomenon.

1986, 16mm, color/so, 46m, \$60 Available for sale on videotape.

Owen Land

Diploteratology

"His remarkable faculty is as maker of images...the images he photographs are among the most radical, super-real and haunting images the cinema has ever given us." —P. Adams Sitney, Visionary Film

Awards: Yale Film Festival, 1968; Berkeley Film Festival; Kenyon College Film Festival, 1968.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/si, 7m, \$15

Institutional Quality

With Meredith Monk. Editorial assistance by Masako Takahashi.

LAND

"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today." —P. Adams Sitney, *Changes*

Awards: Yale Film Festival, 1969; UCSC, Santa Cruz.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, color/so, 5m, \$10

Remedial Reading Comprehension

Two kinds of material are used: 1) Material in the tradition of the "psycho-drama" or "personal film"; 2) Material of the sort used in industrial, educational, or advertising film. Questions are raised about the necessity of using acceptably "artistic" material to make a work of art, as well as about the relationships between "personal" and "impersonal" works.

"One of the ways that REMEDI-AL READING COMPREHENSION works is in the degree of filmic distance which each image has in the film. Distance here refers to the degree of awareness on the part of the viewer that the image he is watching is a film image, rather than 'reality.' [Land's] film does not try to build up an illusion of reality, to combine the images together with the kind of spatial or rhythmic continuity that would suggest that one is watching 'real' people or objects. It works rather toward the opposite end, to make one aware of the unreality, the created and mechanical nature, of film." -Fred Camper, Film Cul-

1970, 16mm, color/so, 5m, \$12

What's Wrong With This Picture

"The first portion of this film is an old instructional film about being a 'good citizen,' presented intact; the second section is a color reconstruction of this black and white film by Land. The original film abounds in absurdities in both image and sound; [Land's] 'copy' is even more bizarre. Both are also extremely funny, and the humor is not totally without meaning: it comes out of the way that each line of dialog, each direction given, implies a situation or character so absurdly plodding as to be almost inconceivable. In [Land's] version he creates an additional paradoxone of depth-by matting out certain parts of the frame." -Fred Camper

1972, 16mm, b&w/color/so, 10.5m, \$25

No Sir, Orison

Orison means prayer. The title of the film is a palindrome, that is, it reads the same backward or forward. The film grew out of the attempt to create a structure around my first original palindrome, "no sir, orison," written while working on WIDE ANGLE SAXON. "No sir, orison" is the answer to a question. The question soon revealed itself to be: "what's this, meditation?" Someone is praying in the aisle of a...church? No, a supermarket. The prayer, perhaps asking for God's mercy on those behind the evil practices of the "plastic" food industry-people who have substituted disease-producing nonnutritive products for the Godgiven plants that were intended for human food-is a silent protest against the supermarket and all that it represents: manipulation and exploitation of a gullible public to increase the wealth of a powerful elite. The next element to be added was the song, a reworking of an anonymous 17th century song "praising" tobacco. The film might have been entitled "Practical Solutions to the Problem of the Supermarket." The protagonist is played by an artist who calls himself Hermen Euticalcircle, with whom I have collaborated on several live performances.

Wide Angle Saxon

Earl Greaves is polishing the grille of his Cadillac Coupe de Ville. He used to work as an assistant cameraman for a television station. On one program there was an interview with "Lamb," a messianic Jewish folk duo comprised of Joel Chernoff and Rick "Levi" Coghill. Lamb's main purpose is to minister to Jews, that's why they use Jewish terminology like calling Jesus by his Hebrew name Yeshua. Earl isn't Jewish, but hearing Joel and Rick made him decide to read the gospels-and he is convinced... Earl is troubled by the possibility that his own possessions might be a barrier between him and God. One evening he goes to a film showing at the Walker Art Center in Minneapolis. The film is long and boring, consisting of shots of red paint being poured on "a wide variety of objects," the last of which is a hotplate. Earl is so bored that his mind wanders all over the place. One of the places it wanders to is the realization that he is in fact too attached to his possessions, and he determines to do something about it...

1975, 16mm, color/so, 22m, \$45

New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops

A reworking of an earlier film, INSTITUTIONAL QUALITY, in which the same test was given. In the earlier film the person taking the test was not seen, and the film viewer in effect became the test taker. The newer version concerns itself with the effects of the test on the test taker. An attempt is made to escape from the oppressive environment of the test—a test containing meaningless, contradictory, and impos-

sible-to-follow directions-by entering into the imagination. In this case it is specifically the imagination of the filmmaker, in which the test taker encounters images from previous Land films... The test taker is "initiated" into this world by passing through a shoe (the shoe of "the woman who has dropped something") which has lost its normal spatial proportions, just as taking the test has caused the test taker to lose his sense of proportion. As he moves through the images in the filmmaker's mind, the test taker is in a trance-like state, and is carried along by some unseen force... At the end of the film the test taker is back at his desk, still following directions. His "escape" was only temporary, and thus not a true escape at all.

1976, 16mm, color/so, 10m, \$20

On the Marriage Broker Joke as Cited by Sigmund Freud in Wit and its Relation to the Unconscious or Can the Avant-Garde Artist Be Wholed?

"ON THE MARRIAGE BROKER JOKE...turns upon an opposition of Freudian analysis and Christian hermeneutics... Two pandas, who exist only because of a textual error, run a shell game for the viewer in an environment with false perspectives. They posit the existence of various films and characters, one of which is interpreted by an academic as containing religious symbolism. Sigmund Freud's own explanation is given by a sleeper awakened by an alarm clock." -P. Adams Sit-

Other distribution: Canadian Filmmakers Distribution Centre, Toronto.

1977-1979, 16mm, color/so, 18m, \$40

Mark LaPore

The Sleepers

Memory, as well as the residue of information in text and film from Sudan, led me to make THE SLEEPERS in order to resolve the impression that the third world is present in the first world as an idea and a condition. THE SLEEPERS is a film about how notions of culture are often defined by information received indirectly-information that frequently violates the particulars of people and place and makes questionable one's ability to portray specific individuals as representatives of culture. THE SLEEP-ERS concludes with a description of an African girl cleaning up after a meal being read over the image of a red storefront in New York's Chinatown. Time and space contradict, then collapse to suggest a new third world city; a city of the imagination, where rural Sudan, China and Manhattan exist simultaneously.

16mm, color/so, 16m, \$40

Standish Lawder

Catfilm for Katy and Cynnie

Made for Intercat '73, Pola Chapelle's Cat Film Festival in N.Y.

16mm, color/si, 4m (18fps), \$18

Construction Job

CONSTRUCTION JOB is a treasure chest of bizarre and amusing footage from the turn of the century to the present...a compendium of images of my affection.

16mm, b&w/so, 6m, \$10

Eleven Different Horses

Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film.

"A visual statement of compelling subtlety." –James Broughton

Award: Indiana State University Film Festival, 1970. Purchased by the Museum of Modern Art, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, color/so, 4m, \$10

Intolerance (Abridged)

The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D.W. Griffith's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.

The film was created on a homemade optical printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffith's narrative line, composition, editing and even camerawork.

Recommended for all students of filmmaking and film history.

Other distribution: Film-Makers' Cooperative, N.Y.

16mm, b&w/si, 10m (16fps), \$10

Corridor

Music by Terry Riley. Sound for prologue by Stan Lawder.

CORRIDOR took two years to make. It is my best film.

"...an extraordinary exercise in visual polyphony...the pyrotechnic surface is exfoliated with Hegelian relentlessness from an elemental formal core...the many are no less the many for being inescapably the One." —Sheldon Nodelman

"CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuros and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated. CORRIDOR is a film of which any filmmaker would be rightly proud." -James Childs, New Haven Register

Other distribution: Film-Makers' Cooperative, N.Y.

1968-70, 16mm, b&w/so, 20m, \$30

Dangling Participle

Organ Music by Bruce Lieberman.

Made entirely from old classroom instructional films, DAN-GLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.

"The funniest underground film I've ever seen." —Sheldon Renan

"Dynamite!" -Gene Stavis

Award: Honorable Mention, Bellevue Film Festival

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, b&w/so, 18m, \$30

Necrology

"In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 p.m. crowd descending via the Pan Am building escalators. In oldfashioned black and white, these faces stare into the empty space, in the 5:00 p.m. tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." -Jonas Mekas, Village Voice

"Several short films (at the Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was NECROLOGY, by Standish Lawder, an elevenminute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end...seemed to me to destroy a desirable mood, but it certainly pleased the crowd... -Edgar Daniels, New Cinema Review

"Without doubt, the sickest joke I've ever seen on film." — Hollis Frampton

Purchased by the Museum of Modern Art, N.Y.

Other distribution: Film-Makers' Cooperative, N.Y.

1969-70, 16mm, b&w/so, 12m, \$25

Runaway

"Lawder achieves the perfection of all his techniques in a



LAWDER

small six-minute film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing." —Jonas Mekas, Village Voice

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke." —Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal—the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!'"—Stan Vanderbeek

"...a delightful piece of madness...a modern BALLET MECANIQUE." —Herman G. Weinburg

Shown: 16th International Short Film Festival, Oberhausen, Germany, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.

1969, 16mm, b&w/so, 6m, \$15

Roadfilm

A spectacularly silly film of animated outrageousness. Why not do it in the road?

Music by the Beatles.

Award: Ninth Independent Film-Makers Festival, Foothill College, 1970.

Other distribution: Film-Makers' Cooperative, N.Y.

1970, 16mm, color/so, 2m, \$8

Colorfilm

"COLORFILM is the ultimate consummate self-referential film, in color yet!" —Henry Kissinger

1972, 16mm, color/so, 3m, \$10

Raindance

RAINDANCE plays directly on the mind through programmatic stimulation of the central nervous system. Individual frames of the film are imprinted on the retina of the eye in a rhythm, sequence, and intensity that corresponds to Alpha-Wave frequencies of the brain.

RAINDANCE becomes an experience of meditative liberation beyond the threshold of visual comprehension. Vision turns inward. The film directs our mental processes, controlling how we think as well as what we see. Images fuse with their afterimages, colors arise from retinal release of exhausted nerve endings, forms dance across short-circuited synapses of the mind.

RAINDANCE was made entirely from a scrap of found footage taken from an old animated cartoon representing a sheet of falling rain. The cartoon was called, "The History of Cinema."

1972, 16mm, color/so, 16m, \$30

Regeneration

"REGENERATION came out of a five-year incubation period of cogitating on the irreversibility of certain life events. A fine piece." —S. Samuel Gooch

1980, 16mm, b&w/so, 3m, \$15

David Lebrun

Tanka

Original score by Ashish Khan (sarod), Buddy Arnold (saxophone, clarinet, flute), Pranesh Khan (tablas) and Francisco Lupica (percussion).

Tanka means, literally, a thing rolled up. The film, photographed from Tibetan scroll paintings of the sixteenth to nineteenth centuries, is a cyclical vision of ancient gods and demons, an animated journey through the image world of the Tibetan Book of the Dead.

"With his dazzling TANKA David Lebrun has filmed a series of Tibetan paintings of mythological subjects and then programmed his footage into an optical printer to create the illusion of animation. The dazzling, vibrantly colored result is a series of dancing gods, wild revels, raging fires and sea battles between monsters."

—Kevin Thomas, L.A. Times

"An extraordinary film." — Melinda Wortz, *Art News*

"TANKA is brilliantly powered by the insight that Tibetan religious paintings are intended to be perceived not as in repose but as in constant movement. The water and flowers seem to dip and sway, the birds to fly and the god to move his arms sinuously." —Edgar Daniel, American Film

Other distribution: Creative Film Society; Film-Makers' Cooperative, N.Y.

16mm, color/so, 9m, \$20

Jackie Leger

Some Incompetent Shorts

Gee Wiz

A spoof on show biz and the pitfalls of performing. Features Barbie as a toppling singer that can't get her stage act together.

Shown at the first (and last) Festival of Cully, Switzerland, 1985.

1985, 16mm, color/so, 3m, inquire for rental price

I Cried a Tear

A joke on performance and show biz. Again Barbie tries her hand at making a successful stage act.

1985, S8mm, color/so, 3m, inquire for rental price

Strangers in the Night

A pun on romance using America's perfect couple, Barbie and Ken. Mixed media techniques with a mixed soundtrack.

1985, 16mm, 16mm, color/so, 3m, inquire for rental price

Reckless!

RECKLESS! is a rockabilly calamity that banters with the French "nouvelle vague" style of the '60s...in particular BREATHLESS. Gags from Elvis musicals also show up.

Mickey, a French Elvis lookalike, longs to go to America, the so-called "land of opportunity." He steals a car to get there and tries to pick up Patti, his punk girlfriend, along the way. He wants to go to Detroit—Motor City while she wants to go to Germany with



Reckless! Rock N Roll Girls! and Psychokillers! by Jackie Leger

her dog Graffiti. Needless to say, Patti tries to outsmart him, steal his car and money too! They prove in the end that opposites do not attract.

The music is rare '50s rock 'n' roll. French with English subtitles.

Shown: Edinburgh Film Festival, 1986.

1986, 16mm, b&w/so, 70m, \$120

Psychokillers!

PSYCHOKILLERS! is a psychobilly farce that quips with cheap horror classics, in particular THE CABINET OF DR. CALIGARI. Gags from American horror films are also used.

Shorty, a punk heroine, falls into a strange work of real-life horror scenes. In an average day she meets carnivorous plants, giant bean pods and a few living brains. She thinks

something in town isn't "right." She tries to warn her friends that danger is around the corner, but no one listens until one day...

The music is pure psychobilly. French with English subtitles.

Shown: Locarno Film Festival; Montreal Festival of New Cinema, 1987.

1987, 16mm, b&w/so, 70m, \$120

Rock n Roll Girls!

ROCK N ROLL GIRLS! is both a musical disaster and a take-off on Marx Brothers absurdist comedies. Gags from Olsen & Johnson are also used.

The "Rayettes" are just about the worst girl group in New York but still spend all their time trying to get back-alley jobs in the club circuit. On the road to success, they meet an array of characters that help or hinder them: Smoothplay—a doo-wop DJ, Flywheel—a wheeler-dealer, and Angel Baby—a rival singer. Their goal is to make money to put on shows and pay the rent.

Using the Lower East Side of New York as a location, the film includes local celebrities from the by-gone days of the underground music circuit. It also keeps a flavor of old comedy by using outdated mattes and editing methods.

1989, 16mm, b&w/so, 75m, \$120

Howard E. Lester

Children of Synanon

A documentary about the life of the children of residents at Synanon (a community primarily of former drug addicts). The children all live together, have a large part in running their school and sub-community and play a version of the Synanon "game" (a type of group therapy). The film centers on the game as played by the children, featuring a confrontation between an 11-year-old girl and her mother.

Award: Long Beach Autumnal Film Festival, 1969; National Student Film Festival, 1969. Selected for exhibition with the Genesis package of young filmmakers.

1968, 16mm, b&w/so, 15m, \$15



LESTER

Ransom Note

An animated note to the audience. In a way an experiment on audience participation since it asks the audience to perform certain tasks.

1969, 16mm, color/so, 2m, \$5

Airplane Glue, I Love You

Script, direction, editing: Howard Lester. Camera: Neil Reichline. Cast: Tedd King, Ben Brank, Marty Montgomery, Judy Coppage.

An absurd comedy about a 30year-old ex-professional model airplane builder who by mistake gets put in the sixth grade.

"...In 20 minutes Lester presents more genuinely comic situations and characters than a great many of the touted Hollywood pros do in five times the length." —Daily Variety

"...This film has charmed audiences wherever I have seen it."
—Filmmakers Newsletter

Awards: CINE Gold Eagle, 1970; Bronze Knight of Malta (Best Fiction Film, 1970); Atlanta International Film Festival, Bronze Medal; Ann Arbor Film Festival, 2nd Prize, 1970.

1970, 16mm, b&w/so, 21m, \$25

The Nose

Camera: Neil Reichline. Sound: Mike Hall. Script, direction, editing: Howard Lester. Cast: Tedd King, Ben Frank. Production Assistant: Virginia Chase.

An adult dream Fairy Tale about a man who loses his nose. Loosely inspired by the Gogol story "The Nose," the film deals with the adventures of the main character as he searches for his nose in modern Los Angeles, climaxing with The Nose's recovery in a night-club for monsters.

"Hilarious...silly...the kind of film which makes life meaningful and adds zest to anytime..." —Canyon Cinemanews

1972, 16mm, color/so, 38m, \$40

Slide Show

Camera: John Sharaf. Script, direction and editing: Howard Lester. Sound: Ken King. Cast: Roger Margolis, Theresa Marquez, Richard Sarradet, Maggie Browne and the entire Focus Pocus Film Squad.

SLIDE SHOW is an experimental documentary film about a young California couple and their community, presented in the context of a dramatic event happening at a gathering of friends to view a slide show. It is an effort to provide an entertaining, honest, thought-provoking experience for the audience by experimenting with ideas of concept, structure, contrast, narrative technique, audience involvement, and the mixture of real and fictional events. It is intended for small, rather than large, audiences.

Awards: Virgin Islands International Film Festival, 1977; Chicago International Film Festival, 1977; FilmSouth, 1978; Texas Film Festival, 1978.

1977, 16mm, color/so, 19.5m, \$25

Face

Music: Susan Ain.

A cinematic mosaic experiment. A mosaic of a face but instead of stationary title, the face is made up of from 15 to 27 moving images.

Shown at the Fourth International Experimental Film Festival, Knokke-Le-Zeute. In the collections of the Royal Film Archive of Belgium and the Museum de Moderna de Espirito Santo, Brasil.

16mm, b&w/so, 3m, \$5

Improvisation on the Hollywood Ranch Market

An optical experiment with the idea of a visual drone, which builds from a study of a famous all-night grocery and snack bar on Vine Street in Hollywood.

16mm, b&w/so, 6m, \$10

Note: All of the above films also distributed by Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independents, Canada.

Charles I. Levine

Peaches and Cream

Assisted by Paul Morrissey. Music by Louis Niciagna.

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen." — P.M.

"PEACHES AND CREAM, which closes in on the paintings and gets rid of the spectators' distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening—never mind if it's art. For five minutes or so one can tap one's foot to the music and look." —Arts Magazine

Other distribution: Film-Makers' Cooperative, N.Y.

1964, 16mm, color/so, 5.5m, \$20

Shooting Guns

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES.

Other distribution: Film-Makers' Cooperative, N.Y.

1966, 16mm, b&w/si, 8m (16fps), \$20

Si See Sunni

Original music composed by Richard Felciano.

Bessie Sm

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Bessie Smith a

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Italy.

A portrait of Sunni, a modern mystic with a B.A. from Vassar and an M.A. from Harvard. Her past told with the Tarot cards. She is also publisher/editor of *Filmmakers' Newsletter*.

Other distribution: Film-Makers' Cooperative, N.Y.; London Film-Makers' Co-op; Australian Co-ops.

1967, 16mm, color/so, 7m, \$22

Siva

A realization of the Hindu God, a cinematic tone poem.

Prize-winning film.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada, London, Australian Co-ops.

1967, 16mm, color/so, 2m, \$8

The Sound of Chartreuse

Surrealist dream incorporating a sequence from a 1929 Paramount musical.

Other distribution: Film-Makers' Cooperative, N.Y.

1967, 16mm, color/b&w/so, 19m, \$40

Apropos of San Francisco

(After or for Jean Vigo) with Ben Van Meter. Sound recording by Bob Cowan.

A study in visual rhythms and structure, using the same basic element repeated with variations.

Shown: San Francisco International Film Festival; Sorrento, Italy Film Festival; Tampere, Finland Film Festival.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada and Rome Co-ops.

1968, 16mm, color/b&w/so, 4.5m, \$20

Bessie Smith

A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film ST. LOUIS BLUES and songs sung by her as well as a commentary read by Joseph Marzano.

"It's the best film I've seen this year... A masterpiece." —Lenny Lipton, *Berkeley Barb*

Shown: New York Film Festival; San Francisco International Film Festival; Oberhausen Film Festival; Sorrento Film Festival, Italy.

Other distribution: Film-Makers' Cooperative, N.Y.; Canada and Rome Co-ops.

1968, 16mm, b&w/so, 13.5m, \$40

Horseopera

Sound recording and mixing by Bob Cowan, including the work of: Edwin S. Porter, Wm. S. Hart, John Ford and many others.

I have used individual shots as loops to achieve a visually harmonic form, in which a variation of particular actions is made to produce a rhythmic structure... The whole panorama of the winning of the West is at hand from horse and wagon to great railroad locomotives that charge across the plains and mountains relentlessly, always watched by the Indians.

Stereotyped characters and actions are transformed and become larger than life, building blocks for a plastic mosaic. Epic conflict is in motion between good and evil...the bad guys kill, rape and plunder both the land and the people, nothing is beneath them and they will not let anyone stand in their way. Their greed is unquenchable.

"HORSEOPERA is an original and interesting film..." —Vincent Canby, New York Times

"Cerebrally engrossing—near perfect." —Aaron Hauptman, Queens College News

Award: Kenyon College Film Festival, 1971.

Other distribution: Film-Makers' Cooperative, N.Y.; Co-operative Cineastes Independents, Canada.

1970, 16mm, b&w/so, 24m, \$70

Steps

Music: Charles I. Levine. Sound recording: Bob Cowan.

Dedicated to Fernand Leger on the fiftieth anniversary of his film LE BALLET MECANIQUE. STEPS incorporates the loop used in LE BALLET MECANIQUE by Fernand Leger with a new loop, to make visual rhythms.

Award: Bellevue Film Festival, Honorable Mention, 1976. Shown: Anthology Film Archives, Millennium, Chicago Art Institute.

1976, 16mm, color/so, 12m, \$30

Saul Levine

Queen of Night Gotta Box of Light

Starring Vivian Kurz, with Ivan Cohn, Andrew Meyer and Rene Richard.

A Cambridge-Boston night scene.

1965, 16mm, color/si, 4m, (18fps), \$10

Salt of the Sea

Founded under water...all at sea...made at land.

1965, 16mm, color/si, 4m, (18fps), \$10

Wend-O

A winding dance wandering to the west.

1964-1967, 8mm, color/si, 3m (18fps), \$10

Saul's Scarf

Free for benefits and free showings.

we turning in side/take it without them/it closes/Castles color/You must pass through it/ before it closes/open unstolen/ stop/it closes/castles color/the before turning/prism/face the kiss/half a beat time delay/in image/behind the cloth/the rainbow bridge/the rainbow bridge —Erik Kiviat

1966-1967, 8mm, color/si (18fps), 21m, \$40

Tear/Or

Seeing at a distance through the burning/silk/may/the violence/grow between their eyes/ in heaven —Erik Kiviat

1966-1967, 16mm, color/si, 3.5m, \$10

Cat's Cradle Harp Wind Lock Heart

Cats cradle harp wind harp lock/As silk of speech and moire between the lines/Tuning the harp up to pitch/String broke if I told a lie/Call of the sun rose Chords of the king/Retaining the lyrics of memory/A sound heard from the stone like a harp string breaking/Dangling lock. Did I forget here/Love woke/Early as the knot in the grain —Erik Kiviat

1967, 16mm, color/si, 6m, \$12

Sarafree

SARAFREE SARAFREE film dancing in the street in the sky free film Dance Sing with the grass.

As long as men make war let us lie down and sing with the grass.

1968, 8mm, color/si, 3m (18fps), \$5

Star Film

STAR FILM stars a hand-made emulsion.

16fps or 18fps is the preferred speed unless the projector is significantly brighter at 24 fps.

1968-1971, 16mm, color/si, 15m (18fps), \$35

The Big Stick/An Old Reel

"THE BIG STICK/AN OLD REEL...intercut[s] two Charlie Chaplin shorts centering on policemen with newsreel footage of police crowd control and street fighting. Levine questioned the social implications of media, not only by making temporal, aesthetic and contextual comparisons of his sources, but by presenting this discomforting ragout in a film gauge whose cost, availability and mobility make simply working it an intrinsically political gesture. Levine also understood how to use very fast cutting in old-style 8mm, a difficult task in that the splice is in the middle of the frame. A cut is therefore void of illusion, and in fact threatens to obliterate a weak image...

"...Levine's adroit use of graphic action from the newsreels and close-ups from the shorts changed the rapid cuts from awkward stumbles to almost profound superimpositions." — James Irwin, Artweek

1967-1973, 16mm, b&w/si, 17m (18fps), \$30

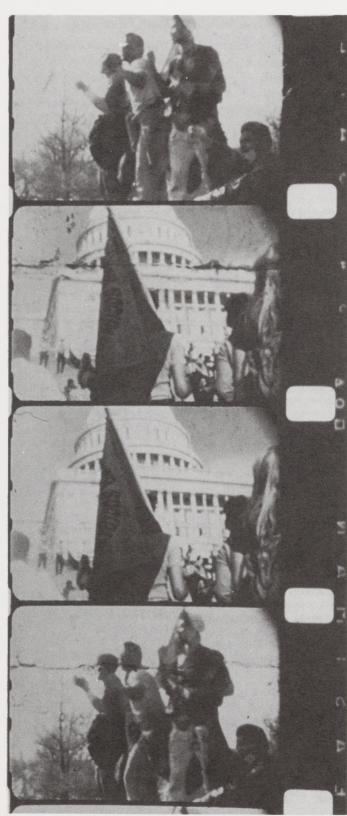
Memorial Day Portrayal

With Marjorie Keller, Kathy De Zengotida and Rick Needham.

A portrait of a get-together of friends and comrades, a struggle with the past to be present.

1975, 16mm, color/si, 7.5m, (18fps), \$15

LEVINE



New Left Note by Saul Levine

Notes of an Early Fall (Part One)

[NOTES] was mostly made in Binghamton in 1976—a warped record constructed out of visits to the zoo, relatives and various locations. Appearances by obsessive birds, caged bears and hungry rams.

"Certain shots are very evocative, such as a long shot of a group of people sitting on a park bench, one person playing a song on a recorder. The sound of the music, its fragility, is matched by the distance of the shot, lending a feeling of precariousness to the moment. There is a repeated shot of a warped record playing, with the same musical phrase endlessly repeated. The shot is an interior one, with the lighting casting a golden glow on the scene. The warped repetitions begin to reverberate with suggestions of frustrations." -Daryl Chin, Soho Weekly News

"His first talkie, NOTES OF AN EARLY FALL is a characteristically raw work that parlays even the sound of microphone rumble into a formal element. Featuring a lengthy sequence devoted to the dance of an outrageously warped record, and a cameo appearance by a malfunctioning TV set, the fortyminute film suggests an entropic, melancholy BALLET MECANIQUE." —J. Hoberman, Homemade Movies

1976, S8mm, color/so, 33m, (18fps), \$70

Charlatan

Lying behind the Seer's Dance. 1976-1977, S8mm, color/si, 20m (18fps), \$35

Not Even a Note

An elliptical light journey.

1978, S8mm, color/si, 1.5m, (18fps), \$5

Time to Go to Work

Rap with conductor enlightens a Conrail trip, New Haven to New York.

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1978, S8mm, color/so, 11m (18fps), \$20

Bopping the Great Wall of China Blue

"A portrait of disc jockey Mai Cramer, filmmaker Dan Barnett, and Levine himself. The film cuts between Cramer talking, Barnett working and touring China and Levine engaged in the routines of his life. Incorporated into the portrait are shots of an astronaut floating in space, clouds passing and Chinese women performing their daily exercise. As vast space and clouds float by, the film mixes daily routines, foreign locales and the expanse of the universe in a work of cinematic music and dance." -Marjorie Keller, program note, Collective for Living Cinema, 1983

1981, S8mm, color/so, 6m, \$10

Raps and Chants, Part I

1981, S8mm, color/so, 12m (18fps), \$24

Raps And Chants Part II

"RAPS AND CHANTS is also without the typical cataract of cuts. The first part is a man's monologue about a grueling LSD adventure (even the image is a washout), and the second is the portrait of a woman, gleefully milking cacophony from a tape recorder by rapidly playing with the buttons. It is an essay in the filmmaker's twofold aesthetic: the roughness and punch of experience remains without cosmetics, unsentimentalized, uninterpreted; instead, the material of its transmission, image, and sound, becomes the field of ca-

LEVINE

thartic, nervous play, a wild Hasidic dance." —P. Adams Sitney, *Village Voice*

"The filmmaker and collagist John Broderick tells (and sings) a story of a remarkable acid trip and the filmmaker, painter and collagist Caroline Avery laughingly plays a jazz tape recorder." —Marjorie Keller

1981, S8mm, color/so, 14.5m (18fps), \$30

Note: Both parts of RAPS AND CHANTS may be rented together for the special price of \$50.

New Left Note

"Levine's rapid fire cutting has never found a more appropriate subject than in NEW LEFT NOTE, his film on the anti-war, anti-racist, and women's liberation movements of the early 1970s in America. NEW LEFT NOTE represents a synthesis of ideas that Levine sought to inject into a much-divided movement. The 'Free Bobby Seale' demonstrations in New Haven (Levine's home town) in 1970 is put into context through the editing... At the time of shooting, Levine was the editor of New Left Notes, the national newspaper of SDS (Students for a Democratic Society). He was unilaterally committed to the movements he filmed but beleaguered by the leadership of the organization for his nonsectarian views... [NEW LEFT NOTE] is a study of radical politics in radical film form." -Marjorie Keller

"The life he records is a jumble of demonstrations, fused with the kaleidoscopic fury of memory; its brief reprises include a catnap in the back of a car and a glimpse of a zoo. His incessant, chaotic outpouring of political energy seems less geared to a naive notion of bettering the world than to a perpetual

pressure to keep it from getting worse." —P. Adams Sitney, *Village Voice*

1968-1982, 16mm, color/si, 26m (18fps), \$52

Breaking Time

In the fall of 1977, I returned to the New Haven area to live with my parents and aunts after being unemployed for a year. I resumed working in my father's gas station and small used-car lot as both a service attendant and driver of cars between New York and New Haven.

BREAKING TIME is a four-part work made up of four separate films on three reels. Each film is a complete work itself and may be shown separately. I feel that together they make a different work.

The return to my home allowed me to look back on the working people and places of my childhood with the eyes of an adult. It was a continual struggle to make a past present and I was only able to complete [the series] after I left the area. The work also reflects my experiences in the past working as a traffic surveyor and the automotive and petroleum base of the culture I grew up in.

Part 1: Mortgage on My Body

Stations throughout Connecticut and even New York City. Riding around with my father and back to the gas station.

1978-1983, 16mm, color/si, 23m (18fps), \$60

Part 2: Arrested

Mainly a portrayal of my father, the blizzard of 1978 and the summer and spring.

1978-1983, 16mm, color/si, 4m (18fps), \$15

Parts 3 and 4: Lien on My Soul and Portrait Not a Dream

LIEN ON MY SOUL is a cityscape of New Haven shot from an East Rock park. Includes the 4th of July, a wedding, lovers, bikers, kids—an ecological meditation.

PORTRAIT NOT A DREAM: My mother's cry of rage.

Note: Both films are on the same reel.

1978-1983, 16mm, color/si, 21m (18fps), \$60

BREAKING TIME special package: 1978-1983, 16mm, color/si, 51m, \$110

Note to Poli

"A note to the filmmaker Poli Marechal 'about' penetration: matter and light, substance and smoke. Images of drinking coffee and having sex evaporate as smoke is blown into a shaft of light on a refrigerator." — Marjorie Keller

"NOTE TO POLI, part of a series of intimate 'notes,' represents a burst of sexual energy as the prelude to a cigarette in the sunlit kitchen, as if the balancing of eros and narcosis precluded the intervention of splicing." —P. Adams Sitney, Village Voice

1982-1983, S8mm, color/si, 4m (18fps), \$12

Unemployment Portrayal

1974-1983, 16mm, color/si, 4m (18fps), \$10

A Brennen Soll Columbusn's Medina

The third tune of A FEW TUNES GOING OUT. A Memorial Day Parade of songs, histories, cross conversations and interchangeable parts.

1976-1984, S8mm, color/so, 15m (18fps), \$35

Departure

Film tangents departures. The Susquehannah River, Marilyn Aigen, Dan Barnett, Elaine Johnson, Lee Brown, bridges, Marjorie Keller, Zack Bowen, Cliff Clark, David Marck, flying horses, Saul Levine and many others appear in this film.

1976-1984, S8mm, color/so, 30m (18fps), \$60 Available for sale on videotape.

Shmateh II

With Randal Wells and Anita Zlobro.

1983-1984, S8mm, color/so, 1.5m (18fps), \$10

Shmateh III

A breeze.

1983-1984, S8mm, color/so, 3.5m (18fps), \$10

Note: Both SHMATEH II and SHMATEH III may be rented together for the special price of \$15.

Submission

Made with Mark La Pore.

A confrontational rant addressed to the judges of the films entered in a Super-8mm competition at No Exit. Both Mark and I were surprised when not only was it shown at the festival but it generated much laughter and angry conversation.

1988, S8mm, color/so, 5m, (18fps), \$10



LEVINE

Notes After Long Silence

"In title and content NOTES AF-TER LONG SILENCE directly alludes to Levine's '60s protest film, NEW LEFT NOTES, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's BORN ON THE FOURTH OF JULY. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in FOURTH OF JULY greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In NOTES AFTER LONG SILENCE, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing." - Manohla Dargis, Village Voice

1989, S8mm, color/so, 15m, (18fps), \$30 Available for sale on videotape

Preview

Excerpts of performances and impersonations for the camera. The first a rooftop Cinderella. In the second, Gede honors Antoine Thurel's self-immolation protest of US imperialism's complicity in the maniacal state terrorism that afflicted the first Afro- American republic, Haiti, by a burning ritual. In the third, old Coke ads and childhood memories project a future... The film was at first intended as a work-in-progress preview but has evolved into a complete work.

1989, S8mm, color/so, 5m, (18fps), \$20 Available for sale on videotape.

4 Films: Note to Poli, Portrayal/Sherill Kaye, Portrayal/ Near Site and Shmateh III

The 4 FILMS...is a sample of films from three series of films blown up from smaller gauges.

16mm, color/si, 14m (18fps), \$25

Is As Is

A portrait of a mother with her arms full in the backyard bathing her twin babies. As if the early spring light sings and dances. Later the father cooks a fish.

Available in S8mm and 16mm, color/si, 3m, \$8

Later Later Dutch Master Later

Conceived, performed and edited by Saul Levine. Camera by Pelle Lowe.

The title says it.

"A film in the old style." —Bill Brand

Available in S8mm and 16mm, color/si, 1m, \$5

Scrape

Portrait of Laurie McKenna a.k.a. Bud Scrape.

S8mm, color/so, 4m, (18fps), \$10

Shmateh IV

Portrait of Pelle Lowe.

S8mm, color/so, 4m, (18fps) \$10

Brady Lewis

Frequent Seas

FREQUENT SEAS is a lyrical experimental film. It combines live action with hand-drawn animated mattes to create an abstract, sometimes disturbing portrait of a woman. Images break apart randomly and come back together. Nothing is ever completely revealed. This is a highly manipulated, nonlinear, non-narrative piece. It does not tell a story, but it does create a feeling.

Awards: Baltimore International Film Festival, New York Film and Video Expo, Athens International Film Festival, Bucks County Film Festival, Sinking Creek Film Celebration.

1980, 16mm, color/so, 7m, \$20

No Action

This unusual short portrait film combines animation with live action in a way that makes the viewer wonder, at first, what is real and what has been manipulated. Natural settings are transformed through time-lapse animation, while ten discrete cyclic animations occur simultaneously in a bank of windows behind the motionless protagonist. NO ACTION contrasts sound and imagery to describe conflicting internal and external realities. Containing lots of baseball imagery, this film plays well with THE SUICIDE SQUEEZE. If the two are paired in a program, NO ACTION should be shown first.

AWARDS: Ann Arbor Film Festival, New York Film and Video Expo, Three Rivers Arts Festival, Bucks County Film Festival.

1982, 16mm, color/so, 4.5m, \$15

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"THE SUICIDE SQUEEZE is an adventurous and funny journey through the looking glass of filmmaking-from animation to film noir to documentary to avant-garde... The film is about narrative, but the stories it tells are secondary, open-ended and primarily used as a strategy to engage the audience. The film makes active use of optical manipulation, including color xerox, optical printing, animation and high speed cinematography. This may be the best film the festival has ever screened." -Bucks County Film Festival

"THE SUICIDE SQUEEZE is a sophisticated spoof, a wry and meaningful document of American culture, yet not so aesthetically arrogant as to take itself too seriously." —Edison/Black Maria Film and Video Festival

"A fascinating case of narrative deconstruction, THE SUICIDE SQUEEZE is a '40s style whodunnit pressed through the wringer of an optical printer. If Robert Breer made detective movies, they might look something like this." —William Judson, Curator of Film and Video, Carnegie Museum of Art

Awards: Red Ribbon, American Film Festival; Grand Prize, Thomas Edison/Black Maria Film and Video Festival; Atlanta Film and Video Festival; San Francisco International Film Festival; New York Film and Video Expo; Grand Prize, Bucks County Film Festival; Santa Fe Film Expo; Three Rivers Arts Festival; Humboldt Film Festival; Onion City Film Festival.

1986, 16mm, color/so, 27m, \$60

Quick Opener

QUICK OPENER is a short comedy. A baseball movie for the initiated, it includes references to Roberto Clemente, Bill Mazeroski, Dock Ellis and the legendary 1960 Pirates versus Yankees World Series. Bruno Sammartino also gets a mention, but my after-the- fact research indicates that Bruno was a professional wrestler and not a baseball player. There are so many details to keep track of in making a film. Anyway, this film also contains the world's longest baseball joke. QUICK OPENER plays well with THE SUICIDE SQUEEZE, but it should definitely be shown last in a program in which the two are paired.

1987, 16mm, b&w/so, 5m, \$15

Colliding

Shot in 1974, this film was made as a portrait of sculptor/ animator Robert Breer. COL-LIDING was made entirely from Super 8 footage, and it was completed as a silent film in 1977. It could be described as a "structural documentary." The film features Breer putting the finishing touches on one of his "floats"—a nine-foot-high moving pyramid. It tries to create a sense of the collision between his work in sculpture (slow moving) and his animation (rapid fire). All footage in COLLIDING was blown up and optically manipulated. In 1989 I struck new prints of the film and added a soundtrack.

Shown: Danish Film Archive; Anthology Film Archives; Theater Vanguard; Carnegie Museum of Art; Museum of Modern Art, N.Y.

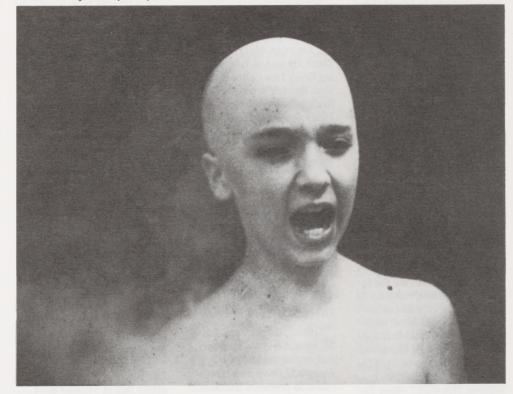
1974-1989, 16mm, b&w/so, 7m, \$20

A Metamorphosis in Logic

Combining animation with live action, this is an absurd, dark, slightly comic portrayal of a man who feels stuck and wonders how he got there. While it borrows images from Kafka's *Metamorphosis* and from Jack



The Suicide Squeeze by Brady Lewis



A Metamorphosis in Logic by Brady Lewis

LEWIS



Seven Portraits by Edvard Lieber

Arnold's *Incredible Shrinking Man*, it is not an interpretation of either. This is a film about logic that feeds on itself. In developing its own peculiar logic, the film plays with narrative form. A METAMORPHOSIS IN LOGIC is the meditation of a man who can't decide whether he has gone too far or not far enough.

"...A METAMORPHOSIS IN LOG-IC draws on codes of science fiction. The bald hero looks, simultaneously, like an extra-terrestrial and like a human victim of an atomic attack. A title questions whether certain strange occurrences are the result of an accident, radiation or some medical experiment. In its drama of an isolated, alienated hero (who is mysteriously reduced in size) the film seems an avant-garde mix of NAUSEA, ERASERHEAD and HONEY, I SHRUNK THE KIDS." -Lucy Fischer, Museum of Modern Art program notes

Awards: Humboldt Film Festival; American Film Festival; Three Rivers Arts Festival; Sinking Creek Film Celebration; Utah Short Film and Video Festival; Baltimore Independent Film and Videomakers' Competition; Bucks County Film Festival.

1989, 16mm, color/so, 7.5m, \$20

Laurie Lewis

The Matchseller

THE MATCHSELLER is a color fairytale made in England.

Set against a 1950s carnival rock 'n' roll background, a young bride uses a sorcerer's charm to procure a husband.

"Their passionate intensity was predictable, the excruciating

beauty of so many of the images was not. The bride and her tatooed bachelor, hand-in-hand, flying high over the fairgrounds, a la Chagall." — Barbara Ritz, Stanford Daily

"There is a wistfulness and artistry which make it enjoyable, exemplifying the new demands being made upon the film audience." —Rex Weyler, *The Occidental*

Shown: Berkeley Film Festival. Awards: Honorable Mention; Ann Arbor Film Festival Tour, Special Commendation; included in GENESIS 1, Filmways package.

1968, 16mm, color/so, 12.5m, \$20

Reasons to Be Cheerful, Part Three

This is a rock 'n' roll performance film of Britain's most manic entertainer fronting the toughest rhythm section in the world.

Award: London Film Festival, Outstanding Film of the Year, 1980.

1980, 16mm, color/so, 5m, \$10

Edvard Lieber

Seven Portraits

SEVEN PORTRAITS is a series of richly poetic impressions exploring multi-perceptual relationships between image and sound. Shot with informality and intimacy, the film penetrates artist-viewer distance with astonishing immediacy, revealing a powerfully complex vision of its subjects: Willem de Kooning, Leonard Bernstein, Robert Rauschenberg, Tennessee Williams, Andy Warhol, John Cage and Liv Ullmann.

Awards Berli Film Festival, Popoli, Floren Soo Paulo Inte Festival, Brazi American Film Ignon, France, ternational Fil

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al and auto-eroti ligion." - Lloyd S Press

*_a classic study woman enjoying John Bowers, Pla

Award: San Franc Sonal Film Festiv Prize, 1970. Awards: Berlin International Film Festival, 1984; Festival dei Popoli, Florence, Italy, 1984; Sao Paulo International Film Festival, Brazil, 1984; French-American Film Festival, Avignon, France, 1984; Taipei International Film Festival, China, 1985.

1983, 16mm, color/so, 22m, \$40

Carl Linder

Womancock

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women. Which is? His women are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he had done his job." -Michael Ross, L.A. Free Press

1965, 16mm, b&w/so, 15m, \$20

Vampira: The Passion of

"The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich and with a variety of beautifully lighted and composed setups... I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion." —Lloyd Steele, *L.A. Free Press*

"...a classic study of a sensuous woman enjoying her body." — John Bowers, *Playboy*

Award: San Francisco International Film Festival, Second Prize, 1970.

1969, 16mm, color/so, 22m, \$30

Barbara Linkevitch

Thought Dreams

This is a game of hide and seek

Awards: San Francisco Art Institute Film Festival, Mills College Festival, California College of Arts & Crafts Film Festival.

1972, 16mm, b&w/so, 3m, \$5

Chinamoon

CHINAMOON takes place in a brothel; a timeless, nameless brothel. Experimental and impressionistic in technique, the movie centers around the formally ritualized world of a room inhabited by four prostitutes. They are depicted with tenderness and sensitivity; not as sex objects, but tragically, as tired, sexually depleted women. The finale of the film is a pagan chorus, in song and rite. Having shown the use of women's bodies which destroys their souls, a ritual murder of the men who have come into contact with them takes place.

"CHINAMOON conveys the sequinned nightmare world inhabited by four prostitutes. The film focuses on the bed, men and experiences that women share and the room they never leave. The filmmaker utilizes bold colors and close-ups, but her viewpoint is as feminine as the paintings of Marie Laurencin. The impression of female camaraderie, contempt for men and the sameness of their lives is expressed by symbols of dolls, rain, shattered glass and the cries of an alley cat." -Linda Gross, L.A. Times

1975, 16mm, color/so, 15m, \$25

Lenny Lipton

Happy Birthday Lenny

Lenny Lipton was born May 18, 1940, in Brooklyn, New York. He wrote the lyrics of the song "Puff, the Magic Dragon" when he was nineteen years old. He is the author of *Independent Filmmaking* and *The Super 8 Book*. He lives in California with his wife and daughter.

In HAPPY BIRTHDAY LENNY, Mother explains the nature of her love. (File under neurosis.)

Shown: Flaherty Seminar, New York Film Festival.

1965, 16mm, color/so, 8m, \$10

We Shall March Again

The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack. Vividly depicted. Provides a valuable historical perspective on the period, filmed by a partisan.

Shown: San Francisco Film Festival; NET; Italian TV; Cinematheque Francaise. Part of the Pacific Film Archive collection.

1965, 16mm, b&w/so, 8m, \$10

Below the Fruited Plain

"...set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates.

"But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and alienation..."—Richard Milner, Berkeley Barb

1966, 16mm, b&w/so, 9m, \$10

The Dunes of Truro

Cape Cod and the ghosts of city traffic. Positively ecodellic.

1966, 16mm, color/so, 7m, \$10

Ineluctable Modality of the Visible

Extreme closeups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody. Part of the American Federation of Arts series.

1966, 16mm, color/b&w/si, 9m, \$10

Memories of an Unborn Baby

Warm multiple imagery.

1966, 16mm, color/so, 4m, \$5

Powerman

A homage to the superhero. Lipton's only animated film. The song POWERMAN is performed by Rogue Streib's East Bay Symphony, with the filmmaker singing lead.

1966, 16mm, color/so, 5m, \$5

Cornucopia

TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building its intensity.

"Best insult to American Civilization." —Bellevue Film Festival, 1968

1968, 16mm, color/so, 8m, \$10

Show and Tell

"A rich neat film with funny stuff in it...full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like afterimages in your mind." -Bob Nel-

Shown: Bellevue Film Festival, Yale Film Festival, San Francisco Film Festival, St. Lawrence University Independent Filmmakers Competition, Cinematheque Française.

1968, 16mm, color/so, 24m, \$25

Doggie Diner and The Return of Doggie Diner

The prospective renter needs no better recommendation than this: Peter Kubelka purchased a print for the Austrian Film Archive. Rent it while it's hot.

1969, 16mm, color/so, 7m, \$10

Let a Thousand Parks Bloom

A film about the building of People's Park, and its ultimate destruction, marking the end of an era.

1969, 16mm, color/so, 27m, \$30

LP

A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.

1969, 16mm, color/si, 33m (18fps), \$35

People

The Red Mountain Tribe hangs out in my backyard.

"Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there

has to be a continuing alternative to the commercial cinema." -Roger Greenspun, N.Y.

1969, 16mm, color/so, 3m, \$5

The Last March

On Memorial Day, 1969, 50,000 people defied law and order to pay homage to People's Park. Made up of footage originally shot for the BBC.

1970, 16mm, color/si, 11m, \$10

My Life, My Times

"MY LIFE, MY TIMES is an 11minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores-all accompanied by music like 'Listen to the Mockingbird,' 'There's a Tavern in the Town' and a Stephen Foster medley. The film must have taken equal parts of affection and chutzpah, and it is perhaps too private really to deserve (or require) a public." -Roger Greenspun, N.Y. Times

1955-70, 16mm, color/so, 11m,

Far Out, Star Route

"I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents... FAR OUT, STAR ROUTE is a very personal anthropological/ ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it." -Jonas Mekas, Village Voice

"The essential appeal of the film is its warmth, for it is a personal glimpse of some very likeable young people. There are many extremely memorable scenes..." -After Dark

"A home movie focuses on people, doing the simplest and most ordinary things, without undue stress on technique. FAR OUT, STAR ROUTE uses this as its aesthetic, consciously and wisely, to create a new form of film experience." -David Bien-

1971, 16mm, color/so, 64m, \$65

Dogs of the Forest

An apocalyptic vision of dogs in the dark forest and humans on the bright beach.

1972, 16mm, color/si, 5m, \$5

Life on Earth

A year in the life of my family and friends centering on the birth and growth of my daughter Chloe.

1972, 16mm, color/si, 58m, \$60

Adirondack Holiday

A group of middle class professionals who have been friends since college days rent an unused and once very posh rich boys' summer camp. The central action of the film is the filmmaker's attempt to make a movie with the friends' children.

1975, S8mm, color/so, 17m, \$20

Children of the Golden West

"Space limitations prohibit me from even summarizing the melange of fascinating hippies that animate Lipton's world, but we are generally treated to a provocative documentary kaleidoscope of Berkeley wit, defiance, insight, mania, obsession, and delusion...a definite intimacy and spontaneity are maintained by the close, directeye-contact approach. The 'characters' stare unstintingly into the lens as they speak, and the effect is very much like standing toe-to-toe with someone during a conversation. This technique invests the film with a sense of familiar honesty that is pleasantly and nakedly uncontrived.

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"With CHILDREN, as with his previous film FAR OUT, STAR ROUTE, Lipton has set himself the task of documenting the New Culture, not by analyzing it or discussing its process of emergence, but simply by showing that it exists...injustice and rebellion are not invoked, and the characters are obviously already at home with their countercultural identities. This is a crucial kind of documentation to undertake, but limitations inhere either in the genre itself, or, more likely, in Lipton's approach to the genre." Michael Shedlin, Film Quarter-

1975, S8mm, color/sound, 59m (18fps), \$60

Father's Day

James Broughton receives a Father's Day gift at a Canyon Cinema party.

1975, S8mm, color/so, 9m (18fps), \$10

Hilltop Nursery

A dedicated team strives to maximize human potential. The film shows modern techniques for treating handicapped kids, concentrating on the Britishdeveloped Bobaths' technique applied to cerebral palsy.

1975, S8mm, color/so, 24m (18fps), \$25

Nadine's Song

A trip to Oregon with the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it.

1975, S8mm, color/so, 12m (18fps), \$10

Revelation of the **Foundation**

The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father,

an amazingly dynamic person, is considered to be God by his followers, and his nine wives. There are thousands of followers across the United States, and in other parts of the world. This film takes a look at the central house, or headquarters of the Foundation. An intimate view of Father and those who live with him.

An AFI grant was awarded to the filmmaker for this project.

1975, S8mm, color/so, 68m (18fps), \$70

The Story of a Man (Going Down in Flames)

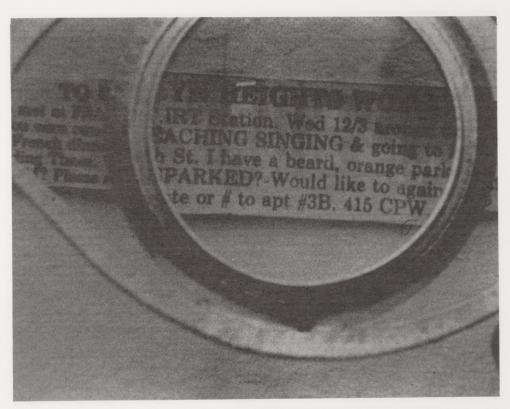
The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty year sentence in New Jersey.

1975, S8mm, color/so, 11m, \$10

Janis Crystal Lipzin

Buffalofilm

"Lipzin's films have been a positive and often pervasive influence on her contemporaries. Her research into advanced film processes and technical invention grew from a distinctive personal vision of film. In these films a powerful visual coherence is developed through organizational elements of factoring, categoriza-



Visible Inventory 9: Pattern of Events by Janis Crystal Lipzin

tion, resemblance, and structural repetitions. Those forces of organization and energy patterns which seem to exist at the threshold of ordinary perception are explored in her films, which are formally rich, conceptually coherent and unexpectedly revealing of woven layers of kinetic and emotive intensity." —Carolee Schneemann

BUFFALOFILM: Sequential elements shot in Buffalo, New York and in Manitoba, Canada, on the buffalo reserve at Riding Mountain National Park.

"This work relates intelligently to the films of Bruce Baillie and Joyce Wieland but is in no sense 'derivative.'" —William Judson, Film Curator, Carnegie Museum of Art

1974, S8mm, color/si, 11m (18fps), \$30

Flapping Things

The first in the series of works in various media which I call VISIBLE INVENTORIES. Edited in the camera, an assemblage of subtle motions of objects in the wind (flags, ribbons, leaves) which speak delicately to the senses.

"This is as its title suggests. Things flap in the wind. But more happens: there are light and color changes which affect the way things are seen and photographed. Then there is a coolness in the editing which gives the film a sharp sense of the artist behind it." —Carmen Vigil, San Francisco Cinematheque

Collection: Carnegie Museum of Art.

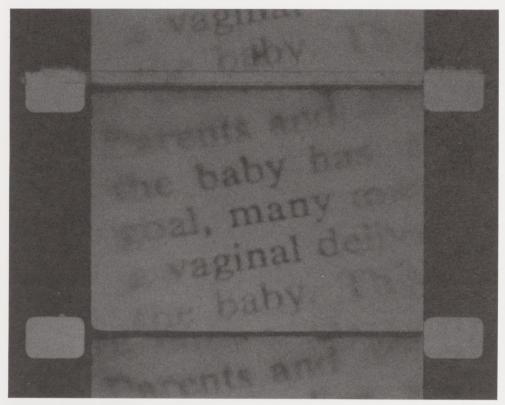
1974, S8mm, color/si, 10m (18fps), \$30

L.A. Carwash

A film evolving out of my experiments with dual screen projection and concerned with conjunctive and disjunctive couplings suggested by the qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete and separate entities coinciding only for four seconds. This film is intentionally two-dimensional, exploiting the properties of the medium that prevent photography from true reproduction.

"A cinematogenic subject finally receives its due." —Thom Andersen

"L.A. CARWASH takes an existing reality, an organic whole, and submits it to a destructuring and dissecting that renders the commercial establishment a I IP7IN



Other Reckless Things by Janis Crystal Lipzin

footnote to the process. The sound re-recorded out of phase in a structure of 4' (a canon) assumes an imagistic life of its own... The visual, the other half of the medium's capacity to create 'illusion', is projected as the pictorial union of two different NOWS in filmic time and different (via the methods of printing and being filmed again) yet same (disconnected by linear time, joined by memory) photographed fractions." —Richard Kaplan

Funded by the Louis B. Mayer Foundation. Sound track assistance: Don Lloyd. Collections: Carnegie Museum of Art, San Francisco Art Institute.

Award: S.F. Art Institute Film Festival, Adolph Gasser Award, 1976.

Other distribution: London Film Makers' Coop.

1975, 16mm, color/so, 8.5m, \$40

The Facts in the Case of M. Valdemar

Funded by the Louis B. Mayer Foundation.

Franz Mesmer's pseudo-scientific explanation for the forces of nature-mesmerism-forms the central motif of the Poe short story from which this film derives its title. Two strains dominate the film: one celebrates the mesmeric state induced by the random repetitive movements of a toy car with its flickering colored light and the second traces recollections of the humorous process of shooting the film. Oscillations between these two elements underscore the play between illusions of physical reality and altered perceptions... VALDEMAR is an uncut 400-foot camera roll with synchronous sound.

"A simple and elegant film which despite its simplicity continues to intrigue with each viewing." —Carmen Vigil, Canyon Cinemanews

"Wickedly funny. Should be required to accompany TEXT OF LIGHT." —Keith Sanborn

Awards: Honorable Mention, 1976 Bellevue Film Festival; selected for exhibition in "100 Years of Experimental Film— Experimental Filmmakers USA," Beaubourg Museum, Paris.

Other distribution: London Film Makers' Coop.

1976, 16mm, color/so, 12m, \$35

Periodic Vibrations in an Elastic Medium

Discrete images were modelled into a filmic form which grew out of visual kinetic linkages

rather than linguistic modes, musical notions or anecdotal concerns. The elimination of narrative sequence suggests the concept of simultaneity which is usually associated with painting and which is demonstrated by the poetry of William Carlos Williams. Pale blue passages divide the film into three sections, composed from several thousand feet of film exposed since 1973 in a variety of geographical sites. The title of the film makes reference to Newton's corpuscular theory of light.

"Its three sections experiment in different modes of perceiving light. The opening section is reminiscent of Monet's studies of the changes of light over time at Rouen Cathedral... The second section works largely with movement within the frame... The images unfold through visual associations, such as the symmetrical images which balance and are the inverse of those preceding... Although Lipzin's images...are simply recordings of natural occurrences, PERIODIC VIBRA-TIONS IN AN ELASTIC MEDIUM is a testimony to the beauty and originality of Lipzin's eye..." -Linda Dackman, Cinemanews

Sir]

Other distribution: London Film Makers' Coop.

1973-76, 16mm, color/si, 16m,

The Bladderwort Document

A diary film made during the six months when I lived in southwestern Ohio at Bladderwort Farm, named for the only insectivorous plant native to North America. Here I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it. Joyce Wieland, Carolee Schneemann, Beverly Conrad, Nancy Rexroth and Tony Dallas appear.

"A fleeting, silent documentary that tumbles out of the projector, builds suspense, twists, folds in on itself, glides, smiles, then flies back into the projector. A subjective study of implosions, explosions and reflections of light, it grabs you by the lapel and sings." —Tony Dallas, Cinemanews

"Janis relates to us those psychic associations experienced as the individual explores her environment (universe) internally and externally. hush/moments pass/flapping and soft winged creature/prickly porcupine quills... We are researchers into the interior of a film of mystery, activity, things, surfaces, light, and feelings." —Margaret Ahwesh, Field of Vision

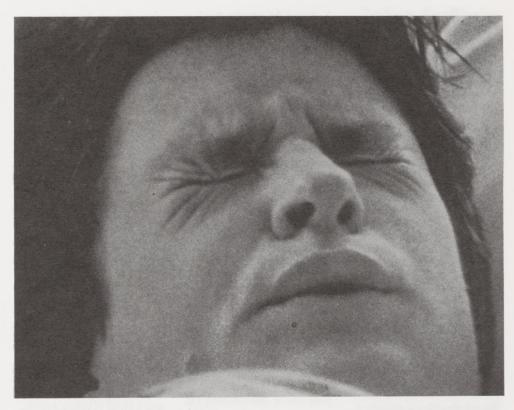
1978, S8mm, color/si, 12m (18fps), \$35

Visible Inventory Six: Motel Dissolve

A space of time filled with moving...the camera coolly surveys the interiors of motel rooms in which I stayed during semi-annual transcontinental auto trips. Superimposed over the screen image are the names of the towns in which the rooms are located and the car's odometer reading at each location. Otherwise, my homogenous accomodations lack locational cues. The sound track consists of two Gertrude Stein texts: American I Came and Here I Am and American Food and American Houses, both from 1935. The film counterpoints printed word, spoken text, and photographs giving the viewer the alternate options of reading, viewing and listening. Funded in part by a grant from the Ohio Arts Council.

Shown: Third International Avant-Garde Film Festival, London; Women in the Arts Conference, Pittsburgh.

1978, 16mm, color/so, 15m, \$40



Other Reckless Things by Janis Crystal Lipzin

Government Property

An investigation of the parallels between a film's ability to represent the illusion of another time and space (a secondary experience) and a recognition of a more primary experience taking place while a viewer is actually watching a film. Here, I am interested in the tension which arises from juxtaposing the presence of the immediate film projection and the film medium's ease in representing what existed in front of the camera during the filming. Material rephotographed from newspaper accounts of the Queen of England, TV coverage of the Reagan shooting and original footage refilmed off a screen confound the boundary between the "real" and what is "depicted." Shot in England, Canada and the U.S. West Coast. The title originated from the words "government property" which are printed on each sheet of toilet paper in the British Museum.

Note: This film uses three projectors. Two images are projected one above the other. The third projector is "hand-held" and moves according to a simple score, included with the film.

1981, S8mm (3 projectors), color/si, 10m, \$30

Visible Inventory Nine: Pattern of Events

Production assistant: Joel Singer. Funded by the Ohio Arts Council

A non-fiction narrative which relays the second thoughts of individuals meeting by accident in public places. The sound track was formed from tones which grow and change unpredictably—not single notes on a page. These sounds progress in patterns which make reference to a device used in dramatic films to suggest mounting tension.

"The viewing through magnifying lens and the voice-over narration of personals printed in the Village Voice Bulletin Board point directly to chance as the organizing principle of life. Yet people continuously thrown together by chance become obsessed with one moment, one image, one word, one person. 'I must see you again.' ... This film makes the barest glance reverberate with potential meaning." -Steve Anker and Gail Currey, The Last 80 Langton Street Catalog

Shown: Museum of Modern Art; Scratch Cinema, Paris; New

FILM

Langton Arts, S.F.; Cork Film Festival, Ireland.

Other distribution: Light Cone,

1981, 16mm, color/so, 12m, \$35

Trepanations

A film made up of various kinds of correspondence-pictorial, written, and audio tape "letters" sent to the filmmaker by Nancy Rexroth, Joe Gibbons, Carmen Vigil, David Robinson, Jane Dobson and others. The soundtrack is the dominant element and was constructed from excerpts from the tape correspondence of a contemporary woman photographer living in a small midwestern town. She describes the madness of her daily life in moods vacillating between delight and despair. Her experiences, while uniquely her own, function as a magnifier through which we all can see our own situations and strongly identify with hers. The title describes a delicate cranial operation performed in prehistoric cultures.

"TREPANATIONS reminds me of the thoughts one has at the moment of death-when you look back on your life and realize that's all it was made up of..." -Nathaniel Dorsky

Shown: Capp Street Project, S.F.

1983, S8mm, color/so, 20m (24fps), \$40

Other Reckless Things

A response to a newspaper account of a self-inflicted Caesarian section.

"...a daring yet subtle reflection on the anomalies of birth and self-mutilation." -Kate Regan, S.F. Chronicle

"The film alternates medical footage...with clips of the news report-bringing into question issues of invasion of privacy, voyeurism, control over one's

body and the use of technology in situations that may not require it. Zweig's text...is as chilling as the images..." -Will Torphy, Artweek

"...extraordinary and disturbing..." -Larry Kardish, Museum of Modern Art, N.Y.

"Like Gova...overpowering imagery floods the viewer...a breakthrough for social and poetic filmmaking...[and] a courageous advancement in the history of cinema." -Joyce Wieland

Awards: S.F. Art Institute Film Festival, 1985; Ann Arbor Film Festival, 1985. Shown: Museum of Modern Art; Kunstmuseum, Bern; New Music America,

May be presented with live soundtrack performance by ar-

Other distribution: Film-Makers' Cooperative, N.Y.

1984, 16mm, color/so, 20m, \$55

Right Eye/Left Eye

RIGHT EYE/LEFT EYE was originally exhibited as part of a three-projector locational film installation in the San Francisco Art Commission Gallery's show "Light/Site/Projection." The installation reproduced the interior of a photographic darkroom which was viewed by spectators through a series of eye holes in a blackened . window. Viewers activated the installation at will using a push-button switch mounted outside the window.

This single film component of the installation consists of a World War II Navy training film describing an early threedimensional photo system called Vectographs. This film was re-edited and altered in printing by superimposing hand-processed color motion picture film over the original found footage. The original Navy film underwent such severe sabotage that its function changed from that of an instructional film to that of an anti-educational film. RIGHT EYE/LEFT EYE explores the narrow and often confounding boundary between the real and the depicted-two dimensional and three-dimensional components of all photographic pro-

1983-1984, S8mm or 16mm, color/so, 6m, \$20

Eva Lothar

Street of the Sardine

Cannery Row in Monterey, California, once the thriving "sardine capital" of the world immortalized by John Steinbeck, stands as a lonely and desolate testimony of man's mismanagement of his natural resources, a microcosmic civilization rapidly risen and gone, decayed into a blend of colors, sounds, textures, motion and stillness.

Awards: San Francisco International Film Festival, 1972; German Television, 1973 and Perth International Film Festival, 1976. Shown: CBS, "60 Minutes," 1970.

16mm, color/so, 21m, \$30

Rose Lowder

Roulement, rouerie, aubage

This reel consists of three short films, two in black and white and one in color, that treat of a water wheel on the Sorgue. The essence of the work rests on a series of cross-references that are set up between the operational mechanisms of the filmed object and the recorded characteristics foregrounded by the choice of film stocks and filming circumstances. The title reflects the process involved. Roulement = rotation, rouerie = wiliness, aubage = paddle wheel unit.

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1978, 16mm, b&w/color/si, 15m (24fps), \$30

Parcelle

The French term "parcelle" refers to a fragment, particle or bit. Composed frame by frame in the camera, the film rests upon the alternate appearance and variable duration of tiny colored squares and circles placed on a black background and inserted in series between plain white or colored images. Although the film may appear conventional on a technical level, conceptually this is not the case given that the work is based on situations where the sense of perception processes images in various time lengths according to the characteristics

1979, 16mm, color/si, 3m (24fps), \$10

Couleurs mecaniques

This film presents, in the order they were filmed, six different viewpoints of a merry-goround. In each case the focus is adjusted so as to select, isolate and inscribe parts of the filmed scene onto the film strip in a way that allows elements of color in movement to be recombined in a particular manner during the projection of the film. COULEURS MECANIQUES shares similar concerns to those found in ROULEMENT, ROUERIE, AUBAGE.

1979, 16mm, color/si, 16m (24fps), \$35

Rue des Teinturiers

Recorded frame by frame in the camera, the focus of each frame is adjusted so that certain graphic features of items in the street that gives its name to the film are extracted and inscribed onto the film strip in a way which allows their characteristics to be seen, when projected in succession on the screen, as parts of a spatiotemporal image stretching from a position on a balcony over a canalized river to the road. The film is composed of twelve 2 3/4-minute reels, each of which was filmed on a different day throughout a sixmonth period. No editing was undertaken other than joining the reels together. This was done in a slightly non-chronological order so as to avoid accentuating anecdotal aspects of the scene.

Other distribution: Film-Makers' Cooperative, N.Y.

1979, 16mm, color/si, 31m (24fps), \$60

Champ Provencal

The film presents in succession from a single viewpoint a frame-by-frame construction of a peach orchard with pink blossoms (April 1), green leaves (April 16) and red-yellow peaches (June 24). Although the filming procedure is similar to RUE DES TEINTURIERS, choices pertaining to the organization of the material in relation to the characteristics of the location define the specificity of CHAMP PROVENCAL.

1979, 16mm, color/si, 9m (24fps), \$25

Les tournesols and Les tournesols colores

The film presents a field of sunflowers. The focus is adjusted frame by frame in succession according to a series of patterns on particular plants situated in different parts of the field. The diverse configurations placed on separate frames of the film strip appear, when projected successively, simultaneously on the screen. Thus, filmed one after another at different focal lengths, the sunflowers combine during projection to form one spatiotemporal image. LES TOURNESOLS COLORES is a capricious version of the film.

Other distribution of LES TOURNESOLS: Film-Makers' Cooperative, N.Y.; Canadian Filmmakers Distribution Centre, Toronto.

1982-1983, 16mm, color/si, 6m (24fps), \$20

Scenes de la vie française: Paris

This film is one of a series of films: Arles, Paris, La Ciotat, Avignon. All four films share a similar organizational procedure in that their material is woven together on an ordinary printer according to a certain pattern. The problems that arise are tackled, however, in a slightly different way in the case of each film. In SCENES DE LA VIE FRANCAISE: PARIS, several Parisian landmarks -Jardin du Luxembourg, Place de la Republique, Rue St. Antoine, Canal St. Martin, Place de la Bastille - are presented by means of a composition of frames recorded at various times from a similar viewpoint.

1986, 16mm, color/si, 26m (24fps), \$50

Scenes de la vie francaise: La Ciotat

Whereas throughout the film SCENES DE LA VIE FRANCAISE: PARIS the image is formed by means of relatively long sections recorded on different dates, in SCENES DE LA VIE FRANCAISE: LA CIOTAT, the image showing the port, the dry docks, the workers leaving the shipyards, a tanker launched, fishermen and the beach, rests on the interweaving of short moments. Hence in the case of this film the configuration is composed of two distinct but closely situated durations.

1986, 16mm, color/si, 31m (24fps), \$60

Scenes de la vie française: Avignon

This film, made in a similar way to SCENES DE LA VIE FRANCAISE: PARIS or SCENES DE LA VIE FRANCAISE: LA CIOTAT, shows a park in Avignon, the bus stop by the main market, a view of Rue des Teinturiers and a small square.

1986, 16mm, color/si, 11m (24fps), \$25

Impromptu

This piece of film was initially shown at the 1989 Toronto Congress and not destined to be screened again in its present form. Thus the title IM-PROMPTU refers partly, due to people having asked to screen the reel, to the distribution of a print. However, each scene being a combined image filmed frame by frame alternatively at two or more periods during a given day, a procedure depending for its exact execution on the manner in which the film situation evolved, "impromptu" also refers to the tendency of reality to veer towards the unexpected.

The sound was supplied fortuitiously by the lab and some attention should be given not to cut off the activity near the top edge of the frame.

Other distributers: Light Cone, Paris

1989, 16mm, color/so, 8m, \$20

John Luther

See John Luther Schofill

Len Lye

Kaleidoscope and Colour Flight

Len Lye, pioneer kinetic artist, sculptor and experimental filmmaker, died in May 1980 in New York. He had emigrated to the United States from England in 1944. Between 1951 and his death, he worked on a number of films. Of the five films he made in the U.S.A., several are considered to be his finest. These powerful "American Films" develop the techniques of "direct" filmmaking in new directions; together they constitute a major body of "direct" filmmaking. Len Lye lost interest in gaining public screenings for his work, and went "underground." These films were therefore known only to a small group of filmmakers and a few audiences. The films gained a legendary reputation... They have hitherto been largely inaccessible and are therefore virtually unknown.

KALEIDOSCOPE (1935) and CO-LOUR FLIGHT (1938) are "direct" films— that is, films made without a camera. Lye painted colorful designs onto celluloid, matching them to dance music.

Music: "Biguine d'Amour"—Don Baretto and his Cuban Orchestra (KALEIDOSCOPE); "Honolulu Blues"—Red Nichols and his Five Pennies [COLOUR FLIGHT].

1935 and 1938, 16mm, color/ so, 8m, \$22

Color Cry

Inspired by Man Ray's "shadowcast" experiments, Len Lye discovered a whole range of new applications for this process in COLOR CRY and created the best and most elaborate "shadowcast" film ever made.

For years he tracked down materials and experimented with new effects. The complex textures and shapes he creates reflect Len Lye's masterful sense of abstract movement. Its color is very pure. The dramatic music interacts with the visuals to create a very powerful film.

1952, 16mm, color/so, 3m, \$22

Rhythm and Free Radicals

RHYTHM (1957) shows Len Lye's remarkable sense of motion applied to the editing of live footage. The result is extraordinary—the footage becomes a kinetic composition, brilliantly synchronised to the rhythms of African drum music.

The film was commissioned as a commercial for the Chrysler Corporation. Len Lye was supplied with stock footage of the assembly of the car. By using hundreds of jumpcuts, he created a dramatically speeded version of the process of car assembly.

RHYTHM is one of the great displays of jump-cutting.

Jonas Mekas has praised it as a very pure example of filmmaking: "It's filled with some kind of secret action of cinema."

The film won first prize in the annual competition of the New York Art Directors Award, but was then disqualified because it had not been screened on television. At the worldwide experimental film festival in Brussels in 1958, RHYTHM was also awarded a medal.

In FREE RADICALS (1979) Len Lye put aside his interest in color and concentrated on a stark, black and white use of the "direct" method, by scratching on black leader. He has described the film as "white ziggle-zag-splutter scratches...in quite doodling fashion."

The film's title is a reference to modern physics—"free radicals" are particles of energy—but the visual style is still reminiscent of tribal art.

Note: RHYTHM and FREE RADICALS are on one reel.

1957 and 1979, 16mm, b&w/so, 5m, \$22

Particles in Space and Tal Farlow

PARTICLES IN SPACE (1979) grew out of the same calligraphic material as FREE RADICALS. As with its companion film, PARTICLES is concerned with the energy of movement—of shaping light in darkness, by scratching on the film surface. In this film, Len Lye focuses on "a smaller, more compact zizz of energy than I'd ever got before on film." The rhythms of African drums again provide the musical counterpoint.

"I thought FREE RADICALS as 'definitively revised' an almost unbelievably immense masterpiece (a brief epic) and that PARTICLES IN SPACE was its contemplative equivalent. COLOR CRY as great as I remembered it..." —Stan Brakhage

Before his death, Len Lye completed the drawings for TAL FARLOW (1980), his last scratch film. Just before he died, he gave approval for his assistant, Steven Jones (an experimental filmmaker) to complete the film. Jones edited it into its present shape, which also received the approval of Ann Lye, widow of the filmmaker.

Jazz guitar solo by Tal Farlow.

Note: PARTICLES IN SPACE and TAL FARLOW are on one reel.

1979 and 1980, 16mm, b&w/so, 5.5m, \$22

Special Package: COLOR CRY, PARTICLES IN SPACE, TAL FARLOW, RHYTHM and FREE RADICALS

16mm, color/b&w/so, 13.5m, \$40

Charles Lyman

Summer Windows Time Exposure

This film is a collaboration between Charles Lyman and James McCandless (guitar). It has to do with the passage of time outside the window of a summer house in Maine. Seasons pass and events occur. 16mm film hangs in strips off the front porch, is picked out, shown in successive stages of decay. Finally winter comes. The central concern of the artist, that his chosen medium is very fragile and subject to rot and change, underlies the film.

1978, 16mm, color/so, 14m, \$25

Just Coincidence

This is in many ways a usual journal or log of a ten-year so-journ in Florida. Like most explanations of unknown territory, the shape and wearing of the goal and the details of the route are described in the process of getting there. Spaceships, Baptist Prayer Meetings, the fantasies of Venus Voyager, mermaids and sunsets all prove that it is better to travel hopefully than to arrive.

1983, 16mm, color/so, 20m, \$30

Danny Lyon

Soc. Sci. 127

The late great Bill Sanders and his "painless" tattoo shop. The only known reproductions of Bill Sanders' incredible photographs of tattooed women. A must for photography students.

"The film is bumpy, ragged around the edges, but with a tremendous vitality and sense of verite, even though you know the tattoo artist is conscious of being filmed; it is a fantastic demonstration of the surrealism inherent in the reality it portrays." —Thomas Albright, S.F. Chronicle

"Mr. Lyon's fondness for bizarre images is balanced by a kind of solemn respect for his subjects. This is particularly true in SOC. SCI 127, a film about an eccentric, hard-drinking tattoo artist named Bill Sanders who, while he works, rambles on about Vietnam, lesbians, and the art of what he advertises as 'velvety tattooes.' "—Vincent Canby, *N.Y. Times*"

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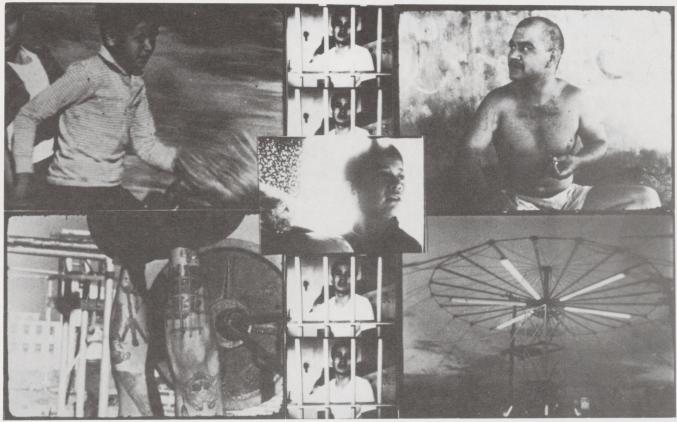
1969, 16mm, color/b&w/so, 21m, \$45

Los Ninos Abandonados (The Abandoned Children)

Spanish with English subtitles.

"A warm, caring look at the harsh lives of street children in Colombia, South America. Lyon's uncanny ability to enter into the lives of his subjects is strongly reminiscent of Flaherty's relationship with the Eskimos." —Bill Sloan, MOMA

"Some of the finest hand-held cinematography in a non-fiction film to date, it is also a film with unforgettable imagery." —George Eastman House



Willie by Danny Lyon

"Clearly, these kids, who tend to band together, form a class of untouchables who have become virtually invisible to the prosperous-even when they're fast asleep on a city sidewalk. There is sadness and despair in some of the boys' eyes, but even so they're amazingly carefree and even reasonably healthy-looking. (As for the girls, they end up in brothelsas Lyon shows us.) LOS NINOS ABANDONADOS is an angry film with the quietest tone imaginable-and is all the more persuasive for being so." -Kevin Thomas, L.A. Times

1975, 16mm, color/so, 63m, \$100

Little Boy

One of the earliest in the current wave of anti-nuke films, named for the atomic bomb built in New Mexico and dropped on Hiroshima.

"LITTLE BOY is a powerful and moving film depicting the harsh realities of Indian and Chicano life in New Mexico. I would highly recommend its viewing." —John Redhouse, Coalition of Navajo Liberation

"LITTLE BOY is a kind of grand summa; Lyon's epic view of America focused through the lens of contemporary New Mexico. Its bleak, man-made environment is superimposed uneasily on a harsh, unforgiving landscape, and explosively charged with clashing subcultures: high tech atomic power labs versus impoverished Native Americans and proletarian Chicanos; traditional cultural values versus new and alien ones; a law enforcement and penal system dedicated to upholding WASP standards of behavior versus a frontier lifestyle-robust, pulsating with energy, but also clouded by a kind of doomed fatality—a virtually all-male world hell-bent on, as Lyon puts it, the macho road to disaster, usually violence and imprisonment." — Thomas Albright, S.F. Chronicle

1977, 16mm, color/so, 54m, \$100

El Otro Lado (The Other Side)

Spanish with English subtitles.

An honest film infused with poignant beauty, without political rhetoric, that lives with a group of undocumented workers as they make their way from Queretaro to the giant citrus groves of Maracopa County, Arizona. A beautiful film, filled with music by the late James Blue. A filmic answer to the absurdities of the new immigration law.

"These men do what they have to do in order to survive. And they do it with remarkable spirit and optimism. Nowhere is this more evident than in the songs sung throughout the film. When the men are making music, they look strong, proud, and momentarily free."—Nancy Legge, *The Villager*

1978, 16mm, color/so, 60m, \$100

Born to Film

A young boy emerges from the filmic history of his past. Made from family photo albums, footage from the 1940s, and the present. A must for photography and film students, and those interested in the art of autobiography and family history.

"The decade of the 1960s had values that redeemed and have survived it, and these are sum-

LYON

marized perhaps most eloquently in the art of Danny Lyon... Indeed the most recent, BORN TO FILM, is, among other things, intimately autobiographical, interspersing footage of Lyon's own young son with film shot in the 1930s by Lyon's father, a doctor who immigrated from Germany, of Lyon when he was the same age... Lyon's passionate vision has deepened and grown in resonance and the film is not just family or even social history, but about human continuity, the power of instinct to survive, the grace that love and play bring to it, the wonder of being alive." -Thomas Albright, S.F. Chronicle

1982, 16mm, b&w/so, 33m, \$75

Willie

WILLIE, a documentary filmed in black and white and color, focuses on the life of Willie Jaramillo, who, at age twenty-seven, is a product of New Mexico's prisons, the most violent prison system in the country.

Lyon, who has filmed Willie twice before—at age eleven in LLANITO (1971) and at age sixteen in LITTLE BOY (1977), has created nine films and seven books of still photographs, including the now-classic 1969 photographic essay of prison life, Conversations with the Dead.

"Life, in [his] films, is not a seamless continuum, but a collage of abrupt juxtapositions and incongruities: swift currents of free association; slow, almost static reflecting pools to which the films return again and again. Their clashes and collisions sometimes reach an excruciating intensity, as though Lyon saw too much at once: the grief, and yet the exuberance and joy; the indignities and outrages and the need to fight against them..." -Thomas Albright, S.F. Chronicle

1985, 16mm, color/b&w/so, 82m, \$165

All of the above films are available for sale on videotape.

Willard Maas

Geography of the Body

Commentary by the British poet, George Barker.

An analogical pilgrimage evokes the terrors and splendors of the human body as the undiscovered, mysterious continent. Extreme magnification increases the ambiguity of the visuals, tongue-in-cheek commentary counteracts or reinforces their sexual implications. The method is that used by the imagist-symbolist poet.

16mm, b&w/so, 7m, \$45

Image in the Snow

Assisted by Marie Menken. Original 12-tone score by Ben Weber.

A modern morality, in which a young man led by despair searches a city for salvation. His spiritual journey through the lyric landscape of a dream leads him to a world of violence and disillusionment.

Award: Cannes International Film Festival.

16mm, b&w/so, 29m, \$65

The Mechanics of Love

Made with Ben Moore. Original zither score by John Gruen.

The act of love portrayed through poetic symbols.

"Daring and ingenious...daring because of its 'forbidden' subject matter; ingenious because commonplace objects are uncommonly related to build an action without actors, the effect of which is vivid, witty and downright bold." —Lewis Jacobs

16mm, b&w/so, 7m, \$45

Al Mahler

Emanant Domain

"A deceptively brief, yet very dense film that is strongly evocative cinema. EMANANT DOMAIN, in some respects, is so symmetrical as to verge upon being a palindrome." — Robert Haller, Anthology Film Archives

Shown: Athens International Film Festival; Ann Arbor Film Festival.

1979, 16mm, color/so, 2m, \$5

Sandy Maliga

Family Series

FAMILY SERIES is an ongoing series of short 16mm films presenting an idiosyncratic, personal, yet conceptual view of aspects of familial relationships.

Relatively Posed

Still photographs of a posed family portrait are animated to bring out some of the characteristics of the subjects and their relationships to each other. The voice-over track names the various connections between the relatives, drawing a web of linkages over the image. I don't take those linkages lightly; attending a gathering of a friend's family I was both fascinated and skeptical. The significance of those linkages is both undeniable and inconsequential.

"A small, funny film which pinpoints the kinship system as our first and primary structure of representation, and the irony of our desire to make realistic home movies." —Amy Taubin, Soho Weekly News

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1977, 16mm, color/so, 3m, \$10

30 Years Ago They Didn't Talk About Kissing

Faded home movie footage from a party in 1947 is slowed down and manipulated through optical printing while a voice-over pushes the images with questions about kissing. The text is a modification of parts of a questionnaire that was distributed at the Woman's Building in Los Angeles in the early 1970s. The film reveals myths about romance generated in my family.

"An ironic flirtation with 'oedipus.' " —Amy Taubin, *Soho Weekly News*

1977, 16mm, color/so, 4m, \$10

The Story of Mothers and Daughters

I optically printed home movie footage and then shot new material to simulate the situation in some of the home movies. The soundtrack intersperses personal anecdotes about mothers and daughters with the images. Because I was concerned with subtle, fragile emotional connections, the formal strategy in this film is rather strict, involving repetitions, silences and alternation of image and sound.

1979, 16mm, color/so, 7m, \$20

No and Ambition

I combined movie footage and photographs of my father with sync- sound performances by myself and my daughter. Instead of voice- over remarks providing information and commentary, texts—images of words in color and in motionare intercut with the images. The film is about two specific "lessons" from my father, but also about light and space, behaviors and gestures.

1981, 16mm, color/so, 11m, \$30

All of the films in the FAMILY SERIES may be rented together for \$55

Drinking From the Stream

Contemplation of the condition of memories as experiences transformed by language leads to anticipation and anxiety in planning a car trip. The obsessional fears and negativities of the character are opposed by the seductiveness of the landscape images. The film includes material filmed twenty years ago combined with new images shot to match the old ones, plus animation and the interspersed performance.

1988, 16mm, color/so, 14m, \$40

Sean Malone

Alone and the Sea

"ALONE AND THE SEA has the visual texture of a Winslow Homer painting and the themes of a Hemingway short story," observed a review in Media and Methods. The film explores an old gray-bearded and ruggedly noble-looking fisherman's struggle as he ekes out his living from the sometimes hostile sea and environment-alone in his small boat. He poignantly speaks of himself: "There may be a rainbow out there; I haven't caught up to it yet, but I may someday."

The mythical meanings of the sea, the cycle of life and death,

and man versus nature give this simple, yet beautiful and profound film an astonishing depth.

Awards: Bellevue International Film Festival, Grand Prize, 1972; Seattle Festival, Second Prize, 1971. Shown: The Smithsonian; Henry Art Gallery; Canadian Broadcasting Corp.

16mm, color/so, 13m, \$20

Living on the Mud

"The shanty Bohemians of North Vancouver in LIVING ON THE MUD are interesting as a happy, self-sustained community of independent people. [Filmmaker] Sean Malone willingly evokes a seedy utopia, threatened and finally destroyed by urban development [in the form of] bulldozers." — Howard Thompson, N.Y. Times

Spine-tingling and powerfully dramatic, LIVING ON THE MUD reopens the vista of the urbanization of the environment of "flower children" in the '70s, awakening memories of that recent past.

Award: Bellevue International Film Festival, Grand Prize. Shown: Circle Film Forum, New York; Robert Flaherty Seminar; Henry Art Gallery; WNET, New York; NET, Boston; public television, Springfield; A.I.A. Aspen Institute for Humanistic Studies; Canadian Broadcasting Corp.; West German television; Swiss television.

16mm, color/so, 23m, \$30

Snow

Delicate camera artistry and truly beautiful scenery create a tone poem sandwiching man's feeble efforts to control his environment in between a snow-flake and an avalanche—all without words.

SNOW has been very successful in schools. One sixth grade student stated: "I like this film. It's not like a 'Mary and Bob' film that teaches us to boil water. This film allows us to draw our own conclusions."

16mm, color/so, 7.5m, \$20

Josephine Massarella

One Woman Waiting

Massarella uses the fixed camera shot in her enigmatic film of a symbolic encounter between two women in a beautifully shot desert location. Its cryptic form is a good example of how an idea can be treated most effectively by simple means, for instance in the use of the frame as a point of entry and exit for characters and as a perspectival space which uses foreground and interior for dramatic and emotional ends.

Award: Athens International Film Festival, Ohio, Special Merit Award, 1985; Ann Arbor Film Festival, Cash Award, 1985. Shown: "Independent Means," film tour of the United Kingdom, 1987; Festival of Festivals, Toronto, 1985; Vancouver International Film Festival, 1985; Los Angeles International Gay Film Festival, 1985; San Francisco International Gay Film Festival, 1985; Montreal International Women's Film Festival, 1985; Beyond the Keyhold International Women's

Film & Video Festival, 1985. 1984, 16mm, color/so, 8m, \$15

No5 Reversal

In one way, this film is a a journey of perspectives. It begins more or less objectively, with a scene of two women in bed talking (we don't hear their voices). We are then drawn into a subjective journey through times and places. Ownership of this journey is ambiguous, and changes subtly until the final scene of the film when it is revealed to be (of course, who else?) the filmmaker's. In this way then, the film is highly personal.

In another way, my work is a continuous and deliberate disruption of what seems to be a narrative structure. The scene portraying two women in bed sets up strong expectations of a narrative film. After the scene is disrupted visually, the audio linked to the scene is also disrupted. The audio track is treated so that it sounds like it could be a sweep along a radio dial. This disruption of chronological sequence is characteristic of "horizontal montage," which is a non-narrative poetic/filmic device meant to represent simultaneity... The intention is to lay bare the structure of narrative and decentralize the perspective, or point of view, of the film.

Shown: Media Art Festival, Osnabruck, Germany, 1989; Pleasure Dome, Toronto, 1990; "Experiments '90," Melbourne, Australia; "Formal Diaries," Japan tour, 1991.

1989, 16mm, b&w/so, 9.5m, \$20



McCALL



Pool of Thanatos by Peter McCandless

Anthony McCall

Line Describing a Cone

Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

The film exists only in the present: the moment of projection. It refers to nothing beyond this real time.

The form of attention required on the part of the viewer is unprecedented. No longer is one viewing position as good as any other. For this film every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can—indeed needs to move around, relative to the emerging light-form.

"...Anthony McCall's LINE DE-SCRIBING A CONE [is] a film which demanded to be looked at, not on the screen, but in the space of the auditorium. What was at issue was the establishment of a cone of light between the projector and the screen, out of what was initially one pencil-like beam of light. I consider it the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation." —P. Adams Sitney, *Artforum*

Note: Important conditions for projection will be sent with the film.

1973, 16mm, b&w/si, 30m, \$40

Peter McCandless

Pool of Thanatos

Thanatos: Death personified; or as a philosophical notion. A girl watches as her older sister is killed by a train. In this surreal mosaic of images, she dreams the journey of her sister's soul. The film comprises eight parts:

Querents Card: The card is an indication of her destiny represented by geometric patterns.

Ring of Changes: In preparing for her journey she experiences a metamorphosis.

Tower of Secrets: This metamorphosis reveals her innermost secrets and memories pass freely. Deep Time: Departure is initiated by a "spinning out" of one-self as the journey begins.

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George Kuchar

"A real gut-put you poking in

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My life story. 16mm, b&u/si

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Destiny of Departure: This journey leads to a place where one is accompanied into the next world.

Fisherman's Ferry: Fishermen provide access across the river that separates the two worlds.

Four Pillars: On the other side of the river, dances are performed in a ritual of recognition and welcome.

Pool of Thanatos: She enters the other world through the pool and all memories are left behind.

1990, 16mm, color/so, 17m, \$34

Curt McDowell

Dora Myrtle

With Mark Ellinger.

Ainslie Pryor in two miniature dramas, utilizing wind sound effects, canned laughter and "I Love Lucy" lighting.

16mm, b&w/so, 13m, \$35

Peed Into the Wind

Thanks to Mark Ellinger.

An hour-long saga of Mick Terrific, rock 'n' roll star, and the cast of 50 he encounters on his search for "Mr. Wonderful."

"PEED INTO THE WIND smears across the screen like one of those dirty underground comic books. It's loaded with a lot of big scenes and unusual looking people that make this epic resemble a clogged toilet. Unfortunately, since several of the performers were not as loyal as Ainslie Pryor and John Thomas, the plot is difficult to follow but in no way hinders the sewer-like sequences. It's quite enjoyable and possesses the re-

leasing power of an enema." — George Kuchar

"A real gut-punch. It'll have you puking in the aisles." — Mike Kuchar

My life story.

16mm, b&w/so, 60m, \$80

Tasteless Trilogy

"A wonderful example of his interest in Motion Picture plots that grip you, but go nowhere, and end seemingly at random."

—George Kuchar

Starring the tasteless trio: Ainslie Pryor, John Thomas and Curt McDowell.

Shown: Museum of Modern Art, N.Y.

16mm, b&w/so, 16m, \$35

Truth for Ruth

Muffled, inaudible sound and no image to speak of make this one a real crowd pleaser.

16mm, b&w/so, 4m, \$15

Pornografollies

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:

Peckernose Act; The Cooking and the Washing Act; Spin Your Little Clothes Off Act; Tea Break; The Spinning Nuns; Balancing Prick Act; The Dirty Hummers; Spanish Dancer Act; The Whora; Picking a Winner; The Poop Chute Act; Waiting and Worrying Nude Act; The Tapping Tennies; The Disappearing Milk and Sandwich Act; The Flower Magician; Fart Chorus; The Whirlwinds; The Paper Bags on the Heads Act; The Belly Dance; Cheek to Cheek; Head Job Act; Tweeting Prick Act; Fanny Dancer; Back Words Act; Betsy the Cussing Doll; And...The Singing Twat.

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and a general content that I could not begin to describe here. POR-NOGRAFOLLIES achieves a kind of slapdash surrealism." —N. Y. Times

1970, 16mm, b&w/so, 30m, \$50

A Visit to Indiana

"...it is not only very funny, but perfectly designed to satirize the Midwestern life style. The film may be no more than a sound track, but even if you listen with your eyes closed, you should enjoy it." —L.A. Free Press

"A powerful, controversial film for discussion in senior high school language arts and social studies classes and college courses in sociology and psychology. Also for public library film programs and loan to groups interested in films heavy with social comment. Ages 16 to adult." —The Booklist, American Library Association

1970, 16mm, color/so, 10m, \$25

Confessions

"Just as outrageous is Curt Mc-Dowell's CONFESSIONS. Mc-Dowell, a graduate student at San Francisco Art Institute, opens his film with a confession to his mother and father, listing in exhausting detail his sins of the flesh."

1971, 16mm, b&w/so, 16m, \$35

Wieners and Buns Musical

"WIENERS AND BUNS MUSICAL really is a musical, a domestic musical, with songs, and with a housewife heroine named Trixie (Ainslie Pryor) who dresses like a Dorothy Lamour South-Sea islander and yearns for something better—specifically, her lover rather than her husband (George Kuchar)... It earns its grades—pretty good grades—as much for depth of impudence as for range of invention."—N.Y. Times

1971, 16mm, b&w/so, 16m, \$35

Ronnie

A naked hustler tells his story nonstop. A real wonder-hunk.

1972, 16mm, b&w/so, 7m, \$20

Siamese Twin Pinheads

A little talent show. Starring Mark Ellinger, Curt McDowell, and Janey Sneed Ellinger as "the nun."

1972, 16mm, b&w/so, 6m, \$15

A Night With Gilda Peck

A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Cooper," and Ainslie Pryor as "the maid."

"Mrs. Hohalek is obviously tone-deaf." —Anonymous

1973, 16mm, color/so, 10m, \$20

Boggy Depot

(A Musical for the Whole Family) by McDowell and Ellinger.

A rural operetta starring Ainslie Pryor and George Kuchar, told through song and rhyme.

"I was glad to see Curt McDowell's BOGGY DEPOT win an award, since it was the funniest film in the festival, an off-key musical parody of WEST SIDE STORY..." —Michigan Daily

"...In BOGGY DEPOT, Curt Mc-Dowell and Mark Ellinger, aided by lampooned ballads and broad, properly hammy acting, mercilessly rib the romantic musical genre." —N.Y. Times

1974, 16mm, b&w/so, 17m, \$35

Naughty Words

"...WORDS was a Curt McDowell work covering the gamut of cinematic profanity."

1974, 16mm, b&w/so, 3m, \$15

Stinkybutt

The film that caused Sheri Milbradt to lose 40 pounds.

"...a psychological comedy—a bizarre satire on works like Polanski's REPULSION."—Michigan Daily

1974, 16mm, b&w/so, 4m, \$15

True Blue and Dreamy

A real and favorite dream of mine, preserved on film to be relived over and over.

Third Place Winner at Ann Arbor Film Festival, 1974.

1974, 16mm, b&w/so, 17m, \$35

Fly Me to the Moon

Ainslie Pryor and Curt McDowell as Starlet and director.

"The ubiquitous Curt McDowell was represented once again by a humorous little ditty called FLY ME TO THE MOON. McDowell satirizes just how far people will go to accommodate 'artistic inspiration.' A true comedic gem." —Michigan Daily

1975, 16mm, b&w/so, 7m, \$25

Nudes (A Sketchbook)

"Curt McDowell's NUDES (A SKETCHBOOK) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. My favorites are 'Barbara,' a pre-Raphaelite vision of woman and 'Ainslie,' a musical spoof on glamour. The filmmaker's point of view ranges from compulsively erotic to light-hearted and self-debunking. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film." -Karen Cooper, Film Forum

McDOWELL

"What is interesting about the film is how each vignette constitutes a small, coherent narrative and thrusts a certain psychological characterization on the figure it examines... McDowell's irony is submerged and gentle, and NUDES constitutes a highly ambiguous (and fundamentally male) catalogue of sexual probabilities."—Lucy Fischer, Soho Weeky News

"I was very proud of him—he's finally made a film—NUDES—it's the first film of his with any real feeling for his subject. That's the one—it's the most personal, the one I'd like to see again." —James Broughton

1975, 16mm, b&w/so, 30m, \$45

Thundercrack

Directed by Curt McDowell. Script by George Kuchar. With Marion Eaton.

"THUNDERCRACK starts out in OLD DARK HOUSE style with a dark and stormy night, an assorted group of strangers stranded in a remote Victorian mansion, and a crazed hostess with her husband pickled in a jar and her monstrous son locked in the spare room. From there on it is a series of test situations which manage to get everyone together, sexually and socially, with everyone else before dawn brings everything to a rousing conclusion." -J.R. Taylor, Sight & Sound

"THUNDERCRACK is the hardest of hardcore pictures—the most sexually explicit movie I've ever viewed in Britain: solo, lesbian, heterosexual and mixed male couplings are viewed with a remorseless camera. This is, in short, a steamy spoof filmed with a sure and witty grasp of genre conventions whose prevailing mood is one of buoyancy and exhilaration. THUNDERCRACK is, simply, pro-sex—of all sorts: try it, you'll like it—that's its

theme. When a straight guy is initiated to gay sex after being anally entered by a 'switch hitter,' the het then tells the married woman with whom he is 'eloping:' 'Now, if it doesn't work out with us, I can always start something with your husband.' "—Jack Babuscio, London Gay News

1975, 16mm, color/so, 120m, \$175

Loads

"San Francisco-based Curt Mc-Dowell has always been a pioneer in sexual frankness, but his new film, LOADS, goes far beyond his earlier all-out efforts and puts such big-time dabblers in eroticism as Bernardo Bertolucci and Nagisa Oshima decidedly in the shade." —David Ehrenstein, L.A. Herald Examiner

1980, 16mm, b&w/so, 22m, \$50

Mark McGowan

The Jazz Sandwich

"...The most striking aspect of his work is that no two films resemble each other. Each film masters an entirely new subject as well as a different set of techniques. Animation, video, optical printing and straightforward editing as well as a sophisticated sound/image relationship all reveal a sense of struggle to create; create and move on..." —Carmen Vigil, Cinematheque

THE JAZZ SANDWICH contains...assorted watercolors, a few hundred sheets of animation paper, a handful of ECO, one Bolex, one Bookla "synthi." To mix—throw together improvisationally.

1973, 16mm, color/so, 3.5m, \$15

Friday the 13th

"...was a remarkably compact welding of animation and 'real' photography giving imaginative and mysterious dimensions to the simple basic plot of an artist going from his room, taking a journey and returning. McGowan seems to me an unusually promising filmmaker, blending a strong talent in graphics with solid cinematography and the ability to weave the two magically..." — Edgar Daniels, Filmmakers Newsletter

1975, 16mm, color/so, 6.5m, \$25

After Becoming Before

"...was edited by chance in terms of its linear structure. The film is a painful, jagged experience of action and striving. Images of rest-of all black, all light-are interspersed with the camera-to-ground-level attainment of endless steps. The constant movement is heightened by the soundtrack, the forward propelling sound of cables and the eerie, repetitious lines of poetry, 'I feel like I've always been here waiting' or 'Perhaps it's the light, perhaps this is what binds me here,' which are images of stasis, but which become as haunting and constant as the cables or the endless, forward-ascending motion of the camera." -Linda Dackman, Artweek

1976, 16mm, b&w/so, 13m, \$25

Traffic in Rhythm Logic

Levels of movement, forms in repetition, and brushstrokes of quicksilver color gracefully emerge as the only logic to grasp in such transformative time.

1977, 16mm, color/si, 7m, \$20

O (Circle) 2

Add to a two-dimensional square figure the elements of color and time using the sun directly for light and 16mm film on a core to form the image. The projected result is a fiery pulsing light entering the screen from opposing sides. A rhythmic pattern composed by the unraveling chain of exposed frames quickens as it approaches the center of the core. This simple but intriguing composition is seen in the negative and finally the "photogramatic" effect the sprocket holes add is revealed.

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1979, 16mm, color/si, 20m, \$20

Definitions of a Circular Nature

All the images within this film are the result of some activity related to circularity...the camera, tethered by a rope, is thrown in a circle; the lens turret is rotated while filming, shadows of air bubbles form circles rotating with spiral trails. As the film progresses the detail of images becomes more resolved through color, texture, structure, light and life itself.

1979, 16mm, color/si, 9m, \$25

Fog (hanging so close to the ground you can walk right through it)

Made with Jacqueline McGowan

A light fog description with two-voice overlay.

the camera is stationary/a static X remains/seven minutes/ light on screen/the film travels/fog flares from/edge/frame/ bird/on/diagonal/line

allows physical scale/and fog bends metal/through the eye piece —Jacqueline McGowan, Anthology Film Archives

1979, 16mm, color/so, 7m, \$50

Dan McLaughlin

God Is Dog Spelled Backwards

3000 years of art in $3\ 1/2$ minutes.

16mm, color/so, 4m, \$5

Claude

Animated tale about a little boy named Claude and his parents.

Award: Chicago International Film Festival, Best Animation.

16mm, color/so, 3m (not available separately)

Star Spangled Banner and Nine O'Clock News

BANNER is about the 1968 Democratic National Convention in Chicago. NINE O'CLOCK NEWS is about the murder of Dr. King.

16mm, color/so, 4m (not available separately)

Six Films

A reel of six films, including: CLAUDE, EVIL IS LIVE SPELLED BACKWARDS, RED/ GREEN, STAR SPANGLED BANNER, NINE O'CLOCK NEWS and GOD IS DOG SPELLED BACKWARDS.

16mm, color/so, 18m, \$25

David McLaughlin

Frustrations of a Cranefly

The films were made between the years 1968 and 1972 while a student at San Francisco State University Film Department.

"McLaughlin's most proficient films (DEEP WATER, JANUARY 23rd, WHEN THE SHIP COMES IN) play with the senses in much the same manner as a pure hallucinogenic. Though a number of self- developed techniques, he alters time-space relationships, builds sensory overloads, redirects focus of attention, and confuses basic and familiar forms-all in a strangely beautiful and mysterious manner that maintains a logic of its own. Under comfortable circumstances, some of these movies can get you

"There's little or no intellectual content in McLaughlin's films but this doesn't mean they're empty. Through his intensive explorations of color, movement and shape, he's discovered how to connect with an audience on a level of simple intuition. The type of response is always an interaction between the personal psychology of the viewer and emotive suggestions McLaughlin makes through the images he presents on the screen." -Hal Aigner, City Magazine, S.F.

In CRANEFLY, an insect tries to escape to the outside through a closed window. This film is underrated. And you can't go wrong for \$7.

1967, 16mm, color/so, 3.5m, \$7

Getting Together

Sound by Terry Riley.

Still in the experimental-collage style. The film is sort of a record of a film class. We were shooting in the nude in different environments for a mixed media event that never materialized. This was the now-famous nude film class taught by Scott Bartlett at San Francisco State.

Award: Saint Leo College Film Festival, Best Film, 1970.

1969, 16mm, b&w/so, 8m, \$10

Mother of Five

The film is a description of a day in the life of our American TV culture. It is a look at television commercials turned inside out. The film is like a junk sculpture in that it was made entirely from "junk" TV commercials. This seven-minute film achieves a hypnotic mindengrossing effect on the audience which usually reacts with seven minutes of laughter.

Awards: Sinking Creek Film Celebration; Foothill College Film Festival; Yale University Film Festival; University of Southern Florida Film Festival; Southwest Creative Film Festival; Indiana State University Film Festival.

Prints of the film are owned by several colleges and library systems, including the New York Public Library.

1969, 16mm, color/so, 7m, \$15

When the Ship Comes In

The film is a barrage of magical images, visual metaphors and color done on my homemade optical printer, and a young guy who sees it all above the rooftops.

Awards: Selected for the Oberhausen Festival, West Germany, by the Museum of Modern Art; National Student Film Fes-

tival; Kenyon College Festival; Autumnal Festival at Long Beach State College. Archives: Museum of Modern Art.

1969, 16mm, color/so, 10m, \$15

Hideaway

This is a condensed version of WHEN THE SHIP COMES IN, put to a rock and roll soundtrack—tightly edited to the beat.

Awards: Sinking Creek Film Celebration, film most appealing to mentally retarded children.

1970, 16mm, color/so, 4m, \$10

January 23rd

An impression of a confrontation. If you want to see what the coming police state will be like—this will be the perfect film.

"This ominous, impressionistic work is about a confrontation between police and students on the campus of San Francisco State College in 1969, images and sounds recorded that day; helicopters, bullhorns, etc., have been manipulated. At times the film breaks down into complete rather beautiful abstraction; but one never ceases to feel the tension and the undercurrent of violence."

—Sheldon Renan

Awards: National Student Film Festival; Foothill College Film Festival; Sinking Creek Film Celebration; Monterey Film Festival; Humboldt College Film Festival; Southwest Creative Film Festival; Indiana Film Festival.

1970, 16mm, color/so, 8m, \$15

Stoned Adventure

Self portrait.

The film is a record of a trip in a car. That's me driving and filming at the same time.

1970, 16mm, b&w/so, 10m, \$10

McLAUGHLIN

Deep Water

DEEP WATER is a journey on an old sailing ship back to the primal conditions of the ocean. This film contains magical images and moments (complemented by a sensitive soundtrack) that creates the actual sense of sailing in primal conditions.

"DEEP WATER marks a synthesis of McLaughlin's technical and minimal modes. The record of reality begins and ends the film with a rowboat moving through the water and eventually beaching, while his skillful use of optics charts a spiritual passage over that stretch of water. It is the strong mystical content that gives this work its impact." — Hal Aigner, Take One

Awards: Foothill Film Festival, First Place, experimental category; Santa Cruz Film Festival; Humboldt Film Festival; United States Information Agency Tour.

1972, 16mm, color/so, 15m, \$20

Carolyn McLuskie

The Wake

Grief cuts so precisely...the limb falls away. No sound. The ocean takes it.

This film began as an attempt to deal with my father's slow death by acute leukemia. It became a cinematic representation of absence, evolving from landscapes that graphically and poetically evoke the mental and emotional state of grieving. The containment and movement of water through the frame mirrors the passages of loss and acceptance, ending in an ecstatic vision of union and release.

"The images of THE WAKE vividly portray the emotions of grief: anger and despair, lethargy and depression, numbness, and finally, release and acceptance. The viewer is drawn in by images which arouse the emotions: A boat's bow smashing on waves, faster and faster; blue bubbles ascending; an icewoman melting on the beach. Sustained images intercut with abrupt blackouts work like pressure-point massage-the viewer can't help but eventually succumb to the image and its corresponding emotion... In every sense of the word, THE WAKE is a very moving film." -Alisa McDonald and Marlyn McDonald, Kinesis

Award: Chicago International Film Festival, First Prize, 1986.

1986, 16mm, color/so, 14m, \$25

Adolfas Mekas

Hallelujah the Hills

Written and directed by Adolfas Mekas. Photography by Ed Emshwiller. Music by Meyer Kupferman. With: Peter H. Beard, Sheila Finn, Marty Greenbaum, Peggy Steffans, Jerome Raphael, Jerome Hill and Taylor Mead.

"The weirdest, wooziest, wackiest screen comedy...a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubistic comedy of the new world cinema." —Time Magazine

"Imagine a combination of *Huckleberry Finn*, PULL MY DAISY, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The sto-

ry, or what one can make of it, concerns two men, Jack and Leo, who are in love with Vera. For seven winters they camp near her Vermont house: all in vain, the horrible Gideon finally wins Vera. Most of the film, however, is taken up with the highlights of the two boys in the snow-covered and beautifully photographed woods. The slapstick is as outrageous as the continuity is nonexistent."—Richard Roud, *The Guardian*

1965, 16mm, b&w/so, 82m, \$125

Jonas Mekas

The Brig

Play by Kenneth H. Brown. Staged by Judith Malina and Julian Beck at the Living Theatre, N.Y. Photographed and filmically conceived by Jonas Mekas. Editing by Adolfas Mekas.

"Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards, all of it apparently in the line of duty." —N.Y. Times

"Part drama, part polemic, with shock-wave sound and a night-mare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to doseizes the audience by the shirtfront and slams it around from wall to wall for one grueling day in a Marine Corps lock-up." —Time Magazine

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. The film is hard like a nut, and the only thing to do is crush it, without ever asking if this nut is a symbol of the universe. The Mekas brothers are no

longer the gentle poets that we thought they were: they are two wild Indians drying scalps." —Cahiers du Cinema, Paris

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Award: Venice Documentary Festival, 1964. Shown: London Film Festival, 1964; New York Film Festival, 1964.

1964, 16mm, b&w/so, 68m, \$80

Cassis

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every second or every few minutes.

1966, 16mm, color/so, 4.5m, \$6

Notes on the Circus

Ringling Bros., filmed in three sessions (three-ring circus), with no post-editing of opticals, five rolls strung together as they came out of a camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a "purist" which I'm not).

1966, 16mm, color/so, 13m, \$15

Reminiscence of a Journey to Lithuania

The film consists of three parts. The first part is made up of footage I shot with my first Bolex, during my first years in America, mostly from 1950-53. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picnicking, dancing, singing; the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old house, my mother (born 1887), all the brothers, goofing, celebrating our homecoming. You don't really see how Lithuania is today: you see it only through the memories of a Dis-

placed Person back home for the first time in twenty-five years.

The third part begins with a parenthesis in Elmshorn, a suburb of Manburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends—Peter Kubelka, Hermann Nitsch, Annette Michelson, Ken Jacobs. The film ends with the burning of the Vienna fruit market, August, 1971.

1971-1972, 16mm, color/so, 82m, \$100

Scenes from the Life of Andy Warhol

Music: Velvet Undergournd, recorded in 1966. Opening segment taped at the Dom at the public performance with Nico. End section: Mass for Andy Warhol at St. Patrick's Cathedral.

The film is made up of my film diaries related to Andy Warhol from the years 1965-1982. Locations are New York and Montauk: The Factory, house of George Maciunas, village gate, psychiatrist's convention, home of Stephen Shore, Warhol Estate, Montauk, etc. The "cast" includes Lou Reed, Nico, Edie Sedgwick, Gerard Malanga, Andy Warhol, Allen Ginsberg, Ed Sanders, Barbara Rubin, Tuli Kupferberg, Peter Orlovsky, John Lennon, Yoko Ono, George Maciunas, Vincent Friemont, Henry Geldzahler, Paul Morrissey, Karen Lerner, Jay Lerner, Peter Beard, John Kennedy Jr., Lee Radziwill, Tina Radziwill, Anthony Radziwill, D'Allessandro, Caroline Kennedy, Mick Jagger, Jade Jagger-and many others.

Completed in June, 1990.

1965-1982, 16mm, color/so, 36m, \$100

All of the above films also distributed by Film-Makers' Cooperative, N.Y.

Marie Menken

Dwightiana

Score for steel drum, guitar and flute by Teiji Ito.

"A charming, frivolous animation 'made to entertain a sick friend.'" —Cinema 16

Special citation, Creative Film Foundation.

16mm, color/so, 3.5m, \$25

Glimpse of the Garden

Soundtrack: birdsong.

"A lyric, tender, intensely subjective exploration of a flower garden, with extreme magnification, flashing color harmonies." —Cinema 16

"She deserves the order of the square halo, first class, with harps in diamonds." —Dwight Ripley

16mm, color/so, 5m, \$25

Go Go Go

Taken from a moving vehicle, for much of the footage. The rest uses stationary frame, stop-motion. In the harbor sequence, I had to wait for the right amount of activity, to show effectively the boats darting about; some sequences took over an hour to shoot, and last perhaps a minute on the screen. The "strength and health" sequence was shot at a body beautiful convention. Various parts of the city of New York, the busy man's engrossment in his busy-ness, make up the major part of the film...a tour de force on man's activi-

1962-1964, 16mm, color/si, 11.5m (24fps), \$45

Hurry! Hurry!

Experimental soundtrack: continuous bombardment.

"A daring film ballet danced by human spermatozoa under powerful magnification...a dance of death made from scientific footage, printed over murky fire." —Cinema 16

16mm, color/so, 3m, \$25

Notebook

These are too tiny or too obvious for comment, but one or two are my dearest children.

"It is a very personal film which she keeps adding to...a masterpiece of filmic fragments, only shown once, but wow!" —P. Adams Sitney

16mm, color/si, 10m (24fps), \$35

Visual Variations on Noguchi

"Poetry of natural sound" score by Lucille Dlugoszewski.

"By use of hand-held, ambulating camera, unusual editing and a startling experimental score by Lucille Dlugozewski, the sculptures of the famous Japanese-American artist, Isamu Noguchi, are given audacious movement in a controversial art-film experiment."

—Cinema 16

"Never before have I seen such purely dynamic treatment of sculpture in film. Marie Menken has successfully transformed Noguchi's sculpture into her own medium." —Norman McLaren

16mm, b&w/so, 4m, \$25

All of the above films available from Film-Maker's Cooperative, N.Y.

Toney Merritt

4891

These films are representative of work completed over the past 22 years. I only wish to say that they contain a measure of angst, irony, and humor. Without the latter, it would all be bullshit. I hesitate to offer descriptive notes on my films, as I have always felt that they only reflected my feelings about the films at the moment of writing. Most of the films are short, and I mistrust films where the descriptions have been longer than the films themselves. Some brief notes, however, have been provided.

4891 is a political 1984-ish scifi paranoid film like everyone made at some point in the '60s.

1969-1970, 16mm, b&w/so, 5m, \$15

Little Swahili Dancers

A document of a troupe of young dancers performing African dance. You can almost hear the music.

1972, 16mm, b&w/si, 1.5m, \$5

Game

Sometimes it seems that there is more at stake when losing. 1973, 16mm, b&w/so, 5m, \$10

What's This?

An ecological statement of

1973, 16mm, color/si, 2m, \$5

A Kiss of Death

1974, 16mm, b&w/so, 9m, \$20

MERRITT



The Shadow Line by Toney Merritt

6 to 8 AM

My longest film to date; I have rarely shown it as it never felt as I intended it to feel. I feel differently about it now, as it is a major work for me. A story of a young and upwardly mobile black man who despite his success is very unhappy as he realizes that he is living his life as others feel he should...

1974-1975, 16mm, b&w/so, 28m, \$65

Fine French Phrases and Other Fables

1976, 16mm, color/so, 4m, \$10

Fall Works

1978, 16mm, b&w/color/si, 4m, \$10

Green Mountain

1978, 16mm, color/so, 3.5m, \$8

Just a Thought

1978, 16mm, b&w/so, 1m, \$5

EF

1979, 16mm, color/si, 4m, \$10

Embracable You

A grating film whose conception was inspired by equally grating relationships. The soundtrack alone is enough to make you feel as bad as I did.

1979, 16mm, b&w/so, 5m, \$5

Lonesome Cowboy

1979, 16mm, b&w/so, 27sec, \$5

Masked Incident

1979, 16mm, b&w/so, 5.5m, \$15

Notes

A series of sketches.

1979, 16mm, b&w/si, 1.5m, \$5

Small Events

1979, 16mm, color/so, 3.5m, \$10

Three Masked Pieces

Another series of self portraits where I poke fun at myself in some manner or other.

1979, 16mm, color/si, 3m, \$5

Asiam

A look at how I perceive people sometimes see me, and I them.

Award: Ann Arbor Film Festival, 1984.

1982, 16mm, b&w/si, 6m, \$20

By the Sea

A film made from my old studio apartment on Telegraph Hill. A portrait of sorts.

1982, 16mm, color/si, 2.5m, \$5

Eric

Gypsies America

Co-maker:

GYPSIES: T

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Conquest Piece

I can only say that I set up the situation for this, what I believe is a very humorous film; but it is Nancy that made this film.

"...plays alongside Toney Merritt's arch and elliptical humor, (CONQUEST PIECE & ASIAM, moving from enigma to impishness to silent farce)." —Calvin Ahlgren, San Francisco Examiner

1981-1982, 16mm, b&w/so, 5.5m, \$20

Revolution

The closing sequence of my film CONQUEST PIECE, that stands up on its own feet.

1982, 16mm, b&w/si, 30 seconds, \$5

The Shadow Line

A film adaptation of a chapter from a novel by Polish science fiction writer Stanislaw Lem (Solaris). A story of genius and frustration.

1985, 16mm, b&w/so, 13.5m, \$30

Not a Music Video

A very playful, spontaneous film made with and for people for whom I have high regard.

1987, 16mm, b&w/so, 7m, \$15

Eric Metzgar

Gypsies: The Other Americans

Co-maker: Penelope Willens.

GYPSIES: THE OTHER AMERI-CANS is a documentary about a Kaldaras tribe of Romani-Gypsies who have lived in the United States since the beginning of this century. The film focuses on an extended family group who more or less have stopped their seasonal migrations between the East and West coasts and settled down in Los Angeles, California. The film features interviews, firstperson narration by Gypsies, and a wide range of Gypsy-American activities including a saint's day party called a slava, a Gypsy Easter, a Gypsy wedding, a fortune-telling session, and scenes of Gypsies repairing cars, hustling Christmas trees, music-making, and dancing. The wedding of two thirteenyear-old children in the film, complete with timeless customs, seems to belie any discussion of change, but life is changing for these people: There is less wandering, children are receiving better educations, and men's and women's roles are adapting more and more to American lifestyles. Nevertheless, the old attitudes of prejudice, antagonism, and fear that have plagued Romani-Gypsies for centuries remain, while the newer demands of modern American society must also be confronted.

Awards: CINE Eagle, 1976; Margaret Mead Film Festival, 1978; Royal Anthropological Institute Film Festival, 1980.

16mm, b&w/color/so, 50m, \$75 Available for sale on videotape.

Gypsy Wedding

Co-maker: Penelope Willens.

GYPSY WEDDING is part of the longer film, GYPSIES: THE OTHER AMERICANS. This film segment depicts a now rare event in Romani- Gypsy culture in the United States—the marriage of children at the onset of puberty.

The film is narrated by a Gypsy man and woman who tell us about the meaning of the rituals, dances and other events which occurred on this occasion.

16mm, color/so, 12m, \$25

Andrew Meyer

An Early Clue to the New Direction

Featuring Joy Bang, Prescott Townsend, Rene Ricard. Music by the Unidentified Flying Objects.

"The grand prize...went to Andrew Meyer's black-and-white AN EARLY CLUE TO THE NEW DIRECTION, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston rogue long past his time, who charms a young girl with his 'snowflake theory.'" Douglas M. Davis, National

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no longer need to be made. AN EARLY CLUE TO THE NEW

DIRECTION—apt title—his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it."—James Stoller, *Village Voice*

Award: Ann Arbor Film Festival, First Prize, 1967. Shown: International Festival of Short Films, London; Film Theatre, 1968. In the collection of the British Film Institute.

1966, 16mm, b&w/so, 28m, \$30

Match Girl

Featuring Vivian Kurz, Gerard Malanga, Andy Warhol. Story by Hans Christian Anderson. Songs by the Rolling Stones, Martha & the Vandellas.

"The winner as the best dramatic picture is MATCH GIRL, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film." —Bosley Crowther, N.Y. Times

Awards: National Student Film Awards, First Prize, 1966; Ann Arbor Film Festival, 1966. Shown: Spoleto Festival of Two Worlds, 1966; Flaherty Film Seminar, 1967; Chicago Film Festival, 1967. In the collection of the British Film Institute.

1966, 16mm, color/so, 25m, \$32

Flower Child

"...about a girl who photographs a young man in Central Park who sits in a tree and plays a pipe. He resents her photography and follows her home to get the film from her. They make love. Whilst he is asleep she develops the negative, but in the resulting print he is missing. Was he the god Pan?" —Ken Gay, Films and Filming

"...has much to do with nuance of the most ineffable kind: appearance as against behavior; oddities and crudities of expression, diction and composition in the service of a texture that's unpleasant or embarrassing one moment and elaborately touching the next, with the gap never bridged. The performers are Joy Bang...and Frank Meyer, a bored cherub who could become a key ambivalent figure for modern films." -James Stoller, Village Voice

Shown: International Festival of Short Films, London, 1968.

1967, 16mm, color/so, 18m, \$25

The Sky Pirate

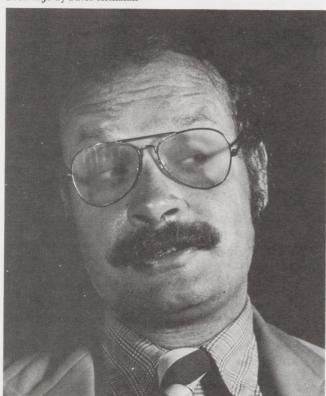
"Another look at SKY PIRATE confirms that it may well be one of the most important of the recent American movies. Certainly it is one of the very few which works entirely within a compellingly modern sensibility and idiom without that sentimental overlay of new techniques on old ideas which I so question in the 'now' Hollywood movies. Sheerly beautiful...breathtakingly lyrical... It ought not to be missed. Meyer may prove to be one of the American filmmakers of consequence through the '70s." -Whitehall, L.A. Free Press

"The sky pirate's Cuba, the New Left's revolutionary society, the wife's little-theatre Carmen, and the hooker from Spanish Harlem are all simply disguises of the same escapist Latin fantasy filmmaker Andrew Meyer subtly but memorably dramatizes. En route he demonstrates more creative feature filmmaking talent on a shoestring than many a director who would be insulted to operate with ten times the budget." —Variety

1969, 16mm, color/so, 85m, \$100



Dreamlife by David Michalak



Life is a Serious Business by David Michalak

David Michalak

Face of a Stranger

A kind-hearted man turns to cruelty and depression when his lover dies unexpectedly. When he hires a woman bearing a strong resemblance to his dead partner, his sanity is challenged further. An expressionistic tale told without a word. A reconstructed silent film? Starring Billie-Marie Gross in dual roles.

1977, S8mm, b&w/so, 60m, \$75

The Wicked One

Guilt, denial and free-lancing feminists fill this holy horror story of catholics and convents. I built the convent and church out of cardboard and let the actors' gestures and expressions tell the story. Mike Kuchar as the sexually troubled priest, George Kuchar as the slimy father and Billie-Marie Gross as the romantically repressed vampire nun. My version of Horror Art.

Award: Ann Arbor Film Festival, 1986.

1980, S8mm, b&w/so, 60m, \$75

Dreamlife

An actor, Miles, feels time is passing him by before he gets his "chance." World weariness and the threat of nuclear war only add to his feelings of insignificance. Frustrations with his sagging career lead him into a dream odyssey, only to be awakened by phone calls from his nagging agent Max. In this recurring surrealistic dream, Miles sees his subconscious fears spring to life and take the shape of characters, plot twists and strange locations as he sings, recites and screams his way through his

greatest role ever! Starring Michael Austin as Miles.

Award: SECA Film Festival, San Francisco Museum of Modern Art, 1983; San Francisco Art Institute Film Festival, 1983. Starring Ma

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1982, 16mm, b&w/so, 30m, \$40

Life Is a Serious Business

"In LIFE IS A SERIOUS BUSI-NESS, David Michalak cleverly satirizes the self-help educational film using the cliches of the genre. Actor George Kuchar plays the dual roles of paternalistic instructor (shown in color), and hopeless nebbish (shown in black and white). As the instructor, he lip-syncs a monologue that was taken piecemeal from a preachy recording. But his lip movements are out of sync. He's sweaty and his glasses are fogged. It's clear that his authority is pure fabrication, and the only authority in this film belongs to its maker." -Barbara Kossy, Artweek

Award: Ann Arbor Film Festival, 1984.

1983, 16mm, b&w/color/so, 7m, \$15

Once a Face

From disheveled misfit to strangled yuppie. A pixilated film set to poetry with a beat. "Fame and fortune may have its grace, but who wants to be known as Once a Face?"

Award: Ann Arbor Film Festival, 1984.

1984, 16mm, b&w/so, 2m, \$10

Popcorn Obstacles

Everything that can go wrong in a movie theatre does in this film. While the projectionist searches for loose ends, the crowd is treated to some horror (THANKSGIVING II), porno (VOLLEY FOR SERVE), and other accidental movies. The

trouble with expectations. Starring Marc Austin as the main movie goer.

1984, 16mm, color/so, 15m, \$20

Reaching for the Trigger

A filmmaker's nightmare turns to a quest for passion. "Catch a falling star and put it in your pocket, never let it fade away."

Award: Film Arts Festival, Roxie Theatre, San Francisco, 1986.

1986, 16mm, b&w/so, 6m, \$12

Not Quite Right

A stark, haunting psychological portrait of a man struggling with his demons and the need for change. Skin shedding, back stabbing and disembodiment characterize his breakdown. Starring Helmut Wautischer.

1987, 16mm, b&w/so, 10m, \$20

Portraits, Part 1

Three special friends rendered visually. Shot on one roll of film, these "moving paintings" contain over 200 in-camera double exposures.

1987, 16mm, color/so, 2m, \$10

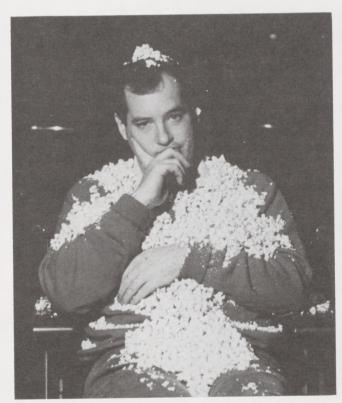
The Spoken Word

Soundtrack by J. A. Deane/David Michalak. Actors: Simon Kelly, Sean Brancato, Helmut Wautischer, Rock Ross, Michele Divone, Tom DeLillo, Jim Brick and a cameo by George Kuchar.

There have always been people ready to make a buck telling us how to do something better. But with the current rage for self-improvement, the phenomenon has gone from a germ to a full-blown disease. The pressure to improve ourselves according to pre-determined ideas of normalcy is so strong it seems we must rely on oth-



Reaching for the Trigger by David Michalak



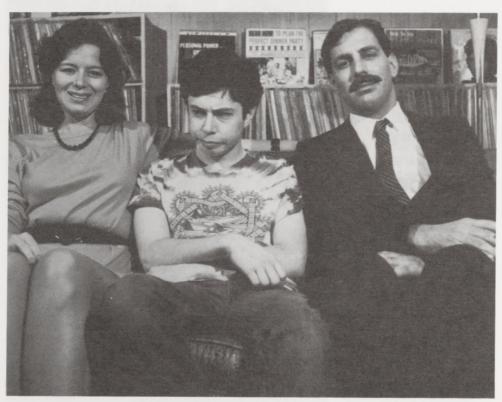
Popcorn Obstacles by David Michalak



Not Quite Right by David Michalak

M FILM

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The Spoken Word by David Michalak



Limboid by Steve Mobia

ers to teach us what was once native to human intelligence. THE SPOKEN WORD examines and satirizes an average family's fascination with the selfhelp and how-to media. Dad sits nervously in the living room, listening to a "How To Quit Smoking (Without Trying)" record. Mom is busy in the kitchen explaining "How To Plan the Perfect Dinner Party" to a neighbor while a TV preacher speaks of "The Drug Scene/Like It Is." All of the characters have been brought to life by having the actors speak dialogue taken from instructional records. Goals as serious as life fulfillment, self-expression and escape from depression dissolve into irony and laughter.

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Shown: Palo

1981, 16mm

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1988, 16mm, color/so, 22m, \$40

Scott Miller

Step off a Ten Foot Platform with Your Clothes On

This film is to metaphysics what canned ham is to Daylight Savings Time. Trust me.

1990, 16mm, color/so, 7m, \$20

Steve Mobia

Light Fixture

A man being treated for vomiting up honeybees is transported by a ghostly woman's nightgown into a glowing white room exposed to the dark outside through an undraped window. He becomes the patient of a doctor-magician-orchestra conductor who appears to influence the forces of the unknown. The movie visually de-

picts the role of the conscious mind toward the unconscious.

Shown: Palo Alto Film Festival, 1984.

1981, 16mm, b&w/so, 6m, \$12

Limboid

Featuring Cynthia Moore.

A mixture of lyrical, comic and disturbing symbolic imagery illuminates this dreamlike narrative of a woman painter's transformation. Beginning on a battlefield where her enemy is a blank canvas, the painter encounters: an art critic with a baby protruding from his helmet, a P.O.W. camp with prisoners blinded by maps, torturers who whip paintings and a tribe of surgically gowned young girls roaming the countryside with hedge clippers. The action culminates in an identity struggle with an adolescent girl holding a burning bouquet of flowers. The film can be seen as a comparison between defensiveness and vulnerability.

Shown: KQED-TV, San Francisco, 1985.

1983, 16mm, color/so, 25m, \$40

Andy Moore

Day Then Night

It's midday in sleepy San Diego. Everything is moving sluggishly in the hot sun. Kind of spooky. But night falls quickly and multiple drum rolls signal the onset of the night, the hectic breakneck buzz of crass neon and porno marquees, cars hurtling through the "bad" part of town, hyped up nightlife glitz. An impressionistic portrait of urban glitter and grit that moves to a rock beat.

1977, 16mm, b&w/so, 5.5m, \$10

Room List

ROOM LIST is a "tour" of a room and the objects in it. The narrator tells you about his personal belongings, their origins and uses, and the systems of organization governing their placement. The film draws attention to details, demonstrating how one person structures his living space on functional as well as sentimental grounds.

"...a short yet very good autobiographical film; its value extending beyond the academic domain. The revealing honesty achieved in the work is particularly striking. This self- examination is realized via a novel filmic structure, devised to survey the contents of his room on an item by item basis. The obsessive materialism is effectively shoved out of the room on the screen and into the laps of the audience, forcing a response. Unconsciously, yet inherently, the film is a more definitely American statement than APOCALYPSE NOW." -Louis Hock

1978, 16mm, b&w/so, 20m, \$30

Sound and Vision, Station to Station

SOUND AND VISION, STATION TO STATION is a two-part film about consuming and producing music. Part one is an aerial view of someone sitting at a table, consuming food, drugs and music while making color drawings on white paper. Part two shows a man's first encounter with a saxophone, live and authentic. Both sections have very bright, dense colors.

1978, 16mm, color/so, 10m, \$10

Histrionic Response Section

I heard some old pipe organ music which suggested "desperate fear" to me, and I envisioned a relentless series of faces looking terrified, as if they were in a horror movie and had just seen some terrible monster. I had about 50 people do two things for the camera: act horrified, and act relaxed and blissful. The resulting footage was edited to conform to that particular piece of organ music which is heard on the soundtrack. At once terrifying and comical.

1983, 16mm, b&w/so, 2m, \$5

Shades of Meaning

SHADES OF MEANING is a short, poetic meditation on music and meaning in cinema. "Aurally iconographic" music fragments have been decomposed, then re-composed into loops and patterns, and combined with eclectically chosen imagery shot mostly in the western United States. The result is both a reflection of the artist's sensibilities and a commentary on commercial media values.

At once a celebration of visual beauty and a semiological investigation into how musical codes and imagery combine to create meaning, SHADES OF MEANING has been called paradoxical, mystical and elegant, pregnant with multiple meanings and a powerful tool for reflection.

Awards: San Francisco International Film Festival; Thomas Edison/Black Maria Film Festival.

1986, 16mm, color/so, 10m, \$25

Michael Moore

Avatar

Co-produced with John Cazden, AVATAR is the story of a man who is recreated in various incarnations as he journeys through a world that continually transforms around him, stripping the character of both identity and perspective reality. Original music score by Gregg Moore.

1990, 16mm, color/so, 7m, \$14

Hilary Morgan

Geist

Based on ancient legend that dogs both symbolize and evoke demons of the underworld; a solitary man becomes haunted while peering into his dog's eyes and has a series of visions. "He had heard a devil whispering in his ear: although he had managed not to hear the words yet, he lived in dread of the day when they would become coherent." —K. Wilhelm

Shown: Athens International Film and Video Festival; Film Arts Festival; Marin County Film Arts Festival; Ann Arbor Film Festival

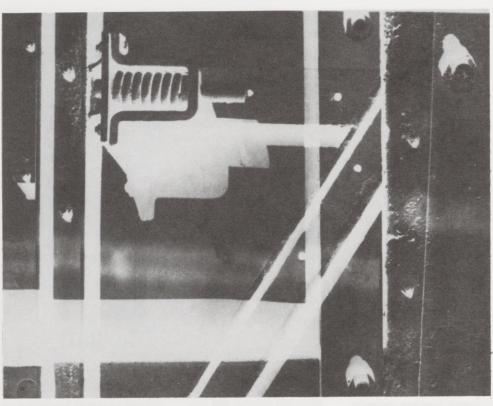
1987, 16mm, b&w/so, 5m, \$20

Untitled

A poetic documentary using the windmill in Golden Gate Park as subject and symbol for refuges and dreams. Beginning abstractly with the interior, the images expand outward with still shots interposed between the patterned movement of the

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Epilogue by Matthias Mueller



The Memo Book by Matthias Mueller

blades to finally reveal its silhouette. Historically, this windmill was instrumental in the creation of the park by tapping the underground aquifer, while symbolically it stands for undying imaginations and perpetual quests.

1988, 16mm, b&w/so, 3m, \$20

Matthias Mueller

Continental Breakfast

"CONTINENTAL BREAKFAST by Matthias Mueller...is of a drab daily household routine. The images are phase photographs of getting up, shaving [and] making breakfast, and tell of a life of immense mutual oppression... The morning paper barges in with politics on the danger of war and rules out any possibility of a peaceful existence... Whilst telling of the fear of war, the film also comments on personal domestic warfare and on a language that contains this very fear." -Michael Koetz, Frankfurter Rundschau

"CONTINENTAL BREAKFAST is the most accomplished Super 8 film I have ever seen. Its stylized use of still photos and video-scan create a new type of flicker-film: a haunting recollection of Hitchcock's showerhead and Bertolucci's venetian blinds. A hypnotizing pulse of images evokes the alienation of Cold-War Europe as seen through the morning routine/ritual of a young couple." — Owen O'Toole, *Independent Eye*

"Mueller's found material uses a repertoire of reflexive gestures that bring chaos to the world of the kitchen table." — Steve Anker, S.F. Cinematheque Annots Workshop Hunakers, Wiesb Am Arbor Rum Fil 1967, Festival Indea Film Super 8, Mont 1964-1965, Somm, In 19m, \$25

Final Cut

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uporant filmmakers grenaton." - Mike H Idelendent Eye TIVAL CUT is a ritual rellane, animate an nate." - Inthony Foo

Evants: Festival Inter to Elm Super 8 et Vic teal 1987; Verden St Festral 1987.

1966, Samm, color/b& Lim, \$25 Epilogue

PROSTE is a master controld symphony ming assoring mul mag turned and col any to regist flutter infects hide and goAwards: Workshop for Young Filmmakers, Wiesbaden, 1986; Ann Arbor 8mm Film Festival, 1987; Festival International du Film Super 8, Montreal, 1986.

1984-1985, S8mm, color/b&w/ so, 19m, \$25

Final Cut

"Mueller exploits Super 8 as the medium of individual memory and the stuff of handmade manipulation. The emphasis is on found footage, especially home movies, as the source for images which the filmmaker fuses and transforms. The medium is used to express the essence of personal relationships in FINAL CUT, where the filmmaker literally has the 'final cut' with regard to his father's home movies." —Barbara Scharres, *Chicago Film Center Gazette*

"Restlessly inventive, Mueller's image-rich films deal with the intersection of the private and public spheres... His films evince a technical sophistication (multi-screen-reprojection, dying/hand processing) that belie North American notions of Super 8's rough and ready aesthetic. His deeply felt and elegantly constructed work mark him as one of the most important filmmakers of his generation." —Mike Hoolboom, Independent Eye

"FINAL CUT is a ritual in surveillance, animate and inanimate." —Anthony Foot, L'Eight

Awards: Festival International du Film Super 8 et Video, Montreal, 1987; Verden Short Film Festival, 1987.

1986, S8mm, color/b&w/so, 12m, \$25

Epilogue

"EPILOGUE is a masterfully constructed symphony in decaying, dissolving, multiplescreen, burned and colored imagery. An eyelid flutter in a children's hide-and-go-seek



Home Stories by Matthias Mueller

game sets off an extremely emotional voyage into a painful, metallic, destructive system, transforming human emotions into the grain of pure function."—Andreas Wildfang, Hallwalls, Buffalo

"EPILOGUE effects a manipulation of the retina of a very special kind. The film is almost impossible to describe: it is a mixture of abstract art, archeology, childhood memories and the landing on the moon." — Alexandra Jacobson, Neue Westfaelische

"Epilogue is an abundance of images; a murky history pours from screen and speakers and our senses grab these fragments and paste them down into a collage of meanings. Footage degenerates as it is refilmed; an entire drama of composition lies within the decomposing material awaiting to be exhumed by the thoughtful

microphone, the patient camera." —Owen O'Toole, *Independent Eye*

Awards: First Bielefeld Script Award, 1986; Hamburg No Budget Film Festival, 1987; Bonn Experi, 1987; American Federation of Arts Experimental Film Award, Ann Arbor, 1989

1986-1987, S8mm, color/so, 16m, \$30

The Memo Book (Aus Der Ferne)

"Mueller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of the Word in a continual flux of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, THE MEMO BOOK seeks to remake the male body

in a celebratory flow of communion and despair, mythos and logos. One of the great erotic works of German cinema." —Mike Hoolboom, *Independent Eye*

"Few films invite the viewer so quickly into the dream-laby-rinth. THE MEMO BOOK begins with an avalanche, a burial, and then the rest of the film involves digging through all that debris: through rooms of memory, memories of a friend so young but dead of AIDS. Taking up the West Coast style of Hindle and Baillie, Mueller orchestrates a poliphony of superimpositions." —Owen O'Toole, Notes on Europe

"One of the most beautiful and original of recent experimental films. A tender, magical and melancholy love poem by an important new talent." —John Gianvito, *Dreams of Life*

MUELLER

"Generally, this excellent piece of work encompasses everything and anything that one wants out of a cinematic experience and can't be too highly recommended. It is maximalism—sorely needed in our movie-going venues." —Warren Sonbert, Bay Area Reporter

Awards: Distinction "highly recommended" by the Wiesbaden Commission of Valuation; Oberhausen International Short Film Festival, 1990; Verden Short Film Festival, 1990; Audience Award as best German Film at "Experi," Bonn, 1989; San Francisco International Film Festival, 1991.

1989, S8mm blown up to 16mm, color/so, 28m, \$60

Home Stories

"She screams. She falls silent. The expectation of terror makes her terror. But what she faces is nothing but the observer's view. She is the observed. Cliches of melodrama unite into a drama of stereotypes. The brillian montage of cases in point reveals the mechanism of voyeurism in HOME STORIES by Matthias Mueller." —German Association of Film Critics

Award: Best German Short Film, German Film Critics Association, 1991.

1991, 16mm, color/so, 6m, \$20

Special Package:

CONTINENTAL BREAKFAST, FINAL CUT, EPILOGUE, THE MEMO BOOK and HOME STORIES

1984-1989, 16mm, color/b&w/ so, 75m, \$150

Alan E.L. Mukamal

"...And if not now when..."

Whereas the film began with reflections on Martin Buber's *I* and Thou (Ich und Du); I now see it more clearly as (re)constructed models of communication and relation. Sound, and its positioning through oral language, is tantamount yet somehow always distorted. Oral communication as a practical tool constantly falls short of expectation. The act of relating (to another entity) succeeds outside language and in spite of it.

This film can be viewed as a visceral sensual excursion. It is conceived in five parts: the second and fourth utilizing altered sound respectively from these records: Speech After the Removal of the Larynx and How to Use Your Tape Recorder. The first, third and fifth parts are essentially void of oral information and exist as an experiential background for the other two parts.

1989, color/b&w/so, 16mm, 17m, \$45

J.J. Murphy

Highway Landscape

"The filmmaker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway No. 1, outside Iowa City.' As the viewer stares at the almost still-life, the elements of composition come together in sad juxtaposition; the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the

frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves.

"I think Murphy's description of HIGHWAY LANDSCAPE as a 'meditation' is quite accurate, since minimal cinema allows the viewer to examine in such radically increased attention the elements of the film he is watching. Although the reality on the screen may be static, the reality in the viewer's mind is not: under the right circumstances (seldom possible in film-viewing situations), the viewer can 'contemplate' what he sees, examines, let his eyes (and mind) wander, taste the possibilities of response." -Ron Epple

1971-72, 16mm, color/so, 6.5m, \$15

Ice

ICE is a film of a film (Franklin Miller's WHOSE CIRCUMFER-ENCE IS NOWHERE) rephotographed through 50 pounds of ice. The soundtrack is a loop—sound equipment recording underwater.

"The films of J.J. Murphy elicit a response based upon purely aesthetic experience; however, they grow from the artist's concern with particular concepts. ICE was created by rephotographing a film from the opposite side of a slab of ice. The new work explodes into rays of alternating color and intensity." —Karen Cooper

"ICE (1972): made in collaboration with another film-maker in Iowa. Murphy uses his friend's film projecting behind a 50 lb. block of ice. The ice, a frozen but ever-changing lens between the projector and Murphy's camera: a chilled aurora dialogue." —Mike Reynolds, Berkeley Barb

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1972, 16mm, color/so, 7.5m, \$15

In Progress

Co-maker: Ed Small.

"All the short movies that opened yesterday at the Film Forum make some gesture toward elaborating concepts implicit in the nature of film, concepts having to do with its existence in time and the quality of its images... J.J. Murphy's and Ed Small's IN PROGRESS is the loveliest, most idiomatic, most responsible work in the program.

"IN PROGRESS is a 20-minute time-lapse movie recording the passage of days and seasons from September through May on a bit of landscape photographed on an Iowa farm. The camera doesn't move (though there are two or three slightly different locations) and it is so nearly passive that at one point frost is allowed to form on its lens, and at another the dew turns its image into a glamorous haze. IN PROGRESS really proves nothing except that it has a subject worth sustained contemplation. The film provides an access to such contemplation, and its beauty-including its ravishing variations of color within the natural blues and greens, grays, blacks, whites, and reddish browns-is in large part the beauty of the subject in view." -Roger Greenspun, N.Y. Times

Awards: Refocus, 1972; Independent Film-Makers' Competition, 1972; Bellevue Film Festival, Judge's Award, 1973.

1971-1972, 16mm, color/so, 18m, \$25

Sky Blue Water Light Sign

"SKY BLUE WATER LIGHT SIGN is best seen in total innocence. My guess is that if one knows what he or she is looking at before seeing this little film, half of its excitement and a good deal of its meaning disappear. Seen in total innocence, though (and maybe I'm exaggerating the importance of this), SKY BLUE WATER is a wonder. With Gottheim's BLUES and Frampton's LEMON (for Robert Hunt), it is one of the happiest, most uplifting short films I've ever seen." -Scott MacDonald, Idiolects

1972, 16mm, color/so, 9m, \$15

Print Generation

"PRINT GENERATION is a masterfully accomplished film. With it, Murphy sums up concerns that have marked independent filmmaking since the late Sixties: intrinsic film structure and personal diary." — Mike Reynolds, Berkeley Barb

"The film begins with glimpses of a series of shimmering red points of light which, through succeeding generations, begin to reveal the definition of a figure or an object. The sparkling reds—actually the last vestige of light held by a tiny crystal of emulsion—transform into whites, then the shock of bluegreen is discovered, separating next into blue and green and combining for secondary colors in what by now is a recognizable representation.

"Once the images are brought up to full color, the movie heads back toward abstraction. A viewer, having built a picture from an abstract pattern of dots, now must literally choose what is seen, whether to hold memory's trace of the representation or swim into the dancing crystalline waters of emulsion. It's a wonderful choice, a fine film."—Anthony Bannon, Buffalo Evening News

Awards: Centre Experimental du Cinema; Fifth International Experimental Film Competition, Knokke Heist, Belgium, 1975. Shown: Fifth International Forum of Young Cinema, West Berlin, 1975; Edinburgh International Film Festival, 1975.

1973-74, 16mm, color/so, 50m, \$75

Movie Stills

Original footage: Chuck Hudina. Assistance: Terry Williams.

MOVIE STILLS consists of 16 images taken from a frame-byframe analysis of approximately 200 feet of recorded footage. The footage involves three persons-a woman and two menwhose spontaneous interaction, we may assume, is at least partially generated and affected by their being the subjects of their own home movie. Polaroids were shot from selected frames and then rephotographed with a movie camera, each photograph developing within 100-foot rolls of film. The rephotographed images are arranged in chronological order. An attempt was made to respect the visual structure of the original material.

MOVIE STILLS explores the relationship between still photography and cinema. The question of narrative is addressed in perceptual terms. MOVIE STILLS presents the viewer with not so much a story as an awareness of the unfolding mental process by which the mind constructs narrative.

"...A viewer is coaxed by the ellipsis, convinced of the liberty to join as full partner in an act of art, and almost seizes the event as his own."—Anthony Bannon, Buffalo Evening News

1977, 16mm, b&w/si, 45m, \$50

Science Fiction

A recycled film that playfully explores the space-time continuum as it applies to narrative structure.

"J.J. Murphy's SCIENCE FIC-TION, a dazzling five-minute experimental fantasy that at first appears to be a 1950s travelog gone awry, features technical trickery that will impress and bewilder filmgoers and filmmakers."—Max J. Alvarez, Milwaukee Journal

"The second night's surprise was J.J. Murphy's wonderful SCIENCE FICTION. Made from a high school-level film on the effects of relativity, it was Murphy's insight to manipulate the footage and to add a moment here, delete a moment there." —Raymond Foery, Downtown Review

Awards: Great Lakes Film Festival, First Prize, 1980; New York Filmmakers Exposition, 1981 (tour); Ann Arbor Film Festival, 1981 (tour).

1979, 16mm, color/so, 5m, \$15

Preview

"Murphy combines several kinds of imagery (footage from old movies, passages of what appear to be auditions of some sort, apparently diaristic images...) and two kinds of sound (the track from a preview of a film called DIRTY PICTURES and passages of canned laughter), in such a way as to reveal the ambiguity of personal and cultural significations once they are removed from their usual contexts." —Scott MacDonald, Afterimage

1980, 16mm, color/so, 3m, \$10

Julie Murray

Fuck Face

FUCK FACE is around three years worth of collected footage culled from all sources in a variety of formats, from dumpsters to video. It is put together in such a way as to provide miniature, almost instantaneous fictions, confined and numerous, where meaning can occur between the frames as much as it might in the frame.

Overall, the film could be described as a visual assault as well as a reference to the invasive nature of the act of taking photographs and more abstractedly with the problem of image or picture functioning as representation of some or all aspects of an object or thing.

While the movements and the pace of the film are structured as to suggest relentlessness and insistence of control, the assembly of images therein serve to illustrate the nervous breakdown of the characters represented as their actions, forced into exact repetitions, lose their original expression and take on a new, more ominous existence.

The original condition of the found footage (damaged, scratched, etc.) and the method and process of rephotographing it are intended to be as much a vital part of the film as is the content re-represented.

1986, S8mm, color/so, 10m, \$35

Tr'cheot'my P'y

TR'CHEOT'MY P'Y is a threeand-a-half minute hiccuping audio news segment to which footage from many sources is loosely choreographed. The film is intended as a portrait of the body and embodiment, systems of information and representations of the body itself.

MURRAY

As the creamy-voiced news announcer trips over news items in and out of sync with the background beat, the visuals are treated in such a way as to reduce the complexity of individual gesture and action to a simple and finite set of rather robotic movements. In this way, there is then little difference between the rhythm of the pornographic sexual encounter and that of the cartoon sports characters, implying a lack of difference in the potential meaning of these individual actions. This is further emphasized by the fragmented and repetitious voice of the announcer, which, while utilizing a small and specific range in modulation, conveys no sense of being conscious of the tragedy of the events recounted.

The sexually/surgically suggestive title has some of its vowels removed in reference to the idea of vowels being holes in the body of the word itself.

"I laugh with my mouth because that is the only way." — Goofy

"Sumu ya nena ni nena." (A poison for a word is a word) — Swahili

1988, S8mm, color/so, 3.5m, \$20

Expulsion

EXPULSION is a combination of live and found footage centered around the rearrangement of an old standard 8mm film on Ireland, produced for the tourist trade as a kind of postcard or souvenir, by Castle Films, in the U.S.

I reassemble the material in ways that attempt to disrupt or ruin this stereotypical image of the Irish individual and his or her surroundings and establish a possible aspect of his or her missing sexual identity, since Ireland's position in this regard has always been under-addressed and remains a thing for which a passionate defense is not encouraged.

By the rearrangement of these images and the juxtapositions of them and others from more disparate sources, including American popular films and low-budget pornography, I sought to alter their context in a manner that gave the characters an added dimension that made their actions and gestures more chaotic and unpredictable, and thus more plausible, while also referring to the blurring of distinctions that occurs when cultures are melded together as the corporate cannonball of global internationalism picks up speed.

"Molly Bawn, why leave me pining/While lonely waiting here for you,/While the stars above are brightly shining,/Because they've nothing else to do?" —John McCormack

1989, S8mm, color/so, 9m, \$35

A Legend of Parts

A LEGEND OF PARTS presents a history of civilization condensed into ten minutes in a less-than-historically-accurate manner where the actions of the prehistoric animals changing into those of sociopolitical "man" careening towards the organized chaos of ultimate annihilation become hopelessly confused and reversed; where the random energy of lightning itself is endowed with the colors of the flag.

In a somewhat cartoonish and childish manner we are asked to ponder our gaseous beginnings and subsequent evolution while at the same time are offered the position of spectator in space and with that, the illusion that in this position we are arbiters of world events since we see and are shown so much. We have forgotten for these moments that we are silent, absorbing and not administering. We are permitted to forget also that we ourselves are part of the unconscious of these systems, that we are the

scurrying insects watched in fascination.

The film, then, is the result of the tapping of the image and sound bank of a brain that has spectated and speculated silently all things relatively equally and is now expelling a composite of these pieces of information in the following Tourrette-scopic manner.

Fragments of live footage combined with found footage and that of 3-D animated postcard images coalesce through the trusted, though not always trustworthy, medium of film.

1990, S8mm, color/so, 10m, \$35

Richard Myers

The Path

"Light as the symbol of the ineffable. The 'plot' of this subjective recreation of a dream seems to concern a mysterious journey; the spectator, however, is visually directed toward forms and substances rather than to the protagonists by a filmmaker who is a master of visionary cinema." —Amos Vogel, Film as a Subversive Art

"Richard Myers has, thru his films, given us the ONLY consistently creative variable to dream-thinking in our time. All else, in film, slides toward surrealism and/or props itself with misplaced Freudian symbols, at best, or else gets lost in the Jung-le, at the verses. Myers' work is rooted in what he doesn't know about, just exactly what he knows-his own home grounds mid-America, and like D.W. Griffith he takes the great risk of being native to his art, attending it on its home-grown grounds/his-UNowned-dreams." -Stan Brakhage

1960, 16mm, b&w/si, 20m, \$20

First Time Here

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Lans Vogel, Fi

1969, 16mm

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FIRST TIME HERE is not realistic; neither is it purely illusory. It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-cardboard prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, FIRST TIME HERE is a celebration of the "mess" we have gotten ourselves into.

"Major discovery of the Ann Arbor Film Festival..." —Pauline Kael

"Richard Myers shows extraordinary talent as a creative filmmaker. CORONATION is brilliantly executed; a psychological fantasy worthy of the highest praise. FIRST TIME HERE is both fascinating and deeply disturbing." —W.S. Doan, Director, Film Center, Hull House, Chicago

1964, 16mm, b&w/so, 24m, \$30

Coronation

Music by Fred Coulter. Costumes by James M. Someroski.

"Richard Myers is one of the most talented and one of the most unknown filmmakers in the country. Personally and geographically isolated from the hysterical film propaganda machine, we seldom hear his name; aside from the Ann Arbor Film Festival and its related tour, we never see his films. In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONA-TION ranks with the two or three very best experimental films of 1965. No experimental film that I know of can compare with it from the standpoint of sheer spectacle. In this

respect it ranks with HOLLY-WOOD, and in this respect I can pay CORONATION no greater compliment. Its rapid-fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend." — George Manupelli, director and filmmaker, Ann Arbor Film Festival

1965, 16mm, b&w/so, 23m, \$30

Akran

Electronic music by Fred Coulter. With Bob Ohlrich, Pat Myers, Jake Leed, Mary Leed.

"...a work of ambition and great technical virtuosity...there is enough going on in AKRAN to command anyone's attention. And much of that is lovely and wonderfully difficult." —Greenspun, N.Y. Times

"AKRAN by Richard Myers was unquestionably the discovery of the year... It captures in rapid brilliant flashes the fears, the frustrations, the hang-ups, the hopes—the emotional texture of young people today... It is a fascinating, penetrating film, and introduces Myers as one of the most original and creative independent talents around today." —Arthur Knight

"Richard Myers is unquestionably a major talent of the American avant-garde and AK-RAN one of his most important films... It creates a Joyce-like, dense and somber mosaic of memory and sensory impressions, a texture instead of a plot, a dream-like flow of visually-induced associations." — Amos Vogel, Film as a Subversive Art

1969, 16mm, b&w/so, 118m, \$125



Akran by Richard Myers

Akbar

A conversation with a friend—Ahmed Akbar. A short interview-type film portrait with Akbar, a black filmmaker and former student of mine at Kent State. AKBAR expresses an unusual and exciting view of himself/blacks in America/and such varied subjects as "This moon race Shit!"

A friendly, lively, exciting portrait of a very extraordinary person from Akron, Ohio.

Award: Ann Arbor Film Festival, 1971.

1970, 16mm, color/so, 16m, \$15

Allison

ALLISON is a short, simple film about Allison Krause, one of the four students murdered at Kent State in May 1970 by the Ohio National Guard. It is a memorial film put together out of footage I and other students had shot of Allison Krause (unknowingly) during student demonstrations...and later freeze-framed.

The sound track is Allison's father...Arthur Krause...reading a poem about Allison written by Peter Davies...and reading a letter he wrote to Nixon...and one that was never answered...

16mm, b&w/so, 7m, \$10

Bill and Ruby

Bill and Ruby own a novelty store in Akron, Ohio. This film explores their world and their relationships to the objects in the store and to each other. Bill talks about the Depression, Baby Ruth candy bars, LBJ's "stomach," Milton Berle's "Chatter Teeth," and one of his best customers, a mental hospital in the Midwest. Ruby models Jackie Kennedy masks, wigs, oriental hats, the phenomenal MAD MONSTER.

From the first time I met Bill and Ruby I loved them and the strange, quiet simplicity of their world.

1970, 16mm, color/so, 34m, \$20

MYERS



37-73 by Richard Myers

Deathstyles

Principal performers: Robert Ohlrich, Jake Leed, Mary Leed, Pat Myers. Music by Fred Coulter.

"...Myers blends the shortening of space and time further, making, as did primitive tribes, all things present, here and now..."—Anthony Bannon, *Buffalo Evening News*

"It is a modern equivalent of Dante's Inferno...a journey by car through the landscape of today. The various horrors are fashioned out of everyday scenes, and people from typical plastic towns and cities...a baroque death chant. At various times the tone of the film reminds me of Godard's highway crash scene in WEEKEND with its surreal nightmare mood.

"I do not hesitate to state that I consider it one of the really great 'personal' films, and certainly the most important film, to come from the experimental cinema in the last few years. It is the kind of film that grows in complexity with every viewing..."—Bob Cowan, *Take One*

Awards: Ann Arbor Film Festival, 1972; Kenyon Film Festival, 1973.

1971, 16mm, color/so, 60m, \$80

Zocalo

ZOCALO is a color, opticallyprinted experiment that uses as its base the Zocalo Square in Mexico City. Unlike my other films...it began as a class experiment...and because of my feelings towards the square itself...pursued it in all its variations...finished in December 1972.

1972, 16mm, color/so, 15m, \$15

Da

Nora Belle West Croft...or better known as "Da" is my 90year-old grandmother who has appeared in my other films (FIRST TIME HERE, AKRAN, & 37-73). This film is in the form of conversationinterview...with her early recollections of Massilon, Ohio where I was born and where she has spent the last 65 years of her life. The film also has many early photographs of Massilon, Ohio (courtesy of the Massilon Museum)...and many early photos from Da's personal album... She is an extraordi-

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Shela Beason

1973, 16mm, b&w/so, 40m, \$25

37-73

With Jake Leed, Kelly Myers, Mary Leed, Marjory Myers, "Da" Croft.

"Richard Myers' 37-73 was far and away the most noteworthy film in the Exposition (9th Annual Independent Filmmakers Exposition). In fact, Richard Myers is, in my opinion, one of the few innovative conceptually oriented filmmakers in the country. As powerful and complex as is AKRAN, 37-73 is more taut, richer in associative meaning... 37-73 is about dreams, about memory and its associations with nightmare and magic." —Owen Shapiro

"I think 37-73 is an extraordinary work, and the best of [Myers'] long films. I am astonished by [his] skill in image making, and his power to evoke the crazy pain of being an artist. It is a haunting work, with unforgettable scenes..." — James Broughton

Awards: Ann Arbor Film Festival; Athens Film Festival; Kenyon Film Festival; Chicago International Film Festival, Gold Hugo Award, 1974.

1974, 16mm, b&w/so, 60m, \$90

Floorshow

With: Jake Leed, Mary Leed, Pat Myers, Dick Myers, Kelly Myers, Marjory Myers and Da Croft.

"There's probably no filmmaker more successful in transmitting his imagination to the screen than Ohio experimentalist Richard Myers... In FLOOR- SHOW he presents a rich stream-of-consciousness flow of images that encompass past, present, and fantasy, a contemplation of the filmmaking process, and film aesthetics. Myers makes a bolder-than-ever attempt to break down the barriers between the conscious and subconscious, the making of a film and the film itself. What Myers projects is an acutely personal vision of life so beautifully shaped and paced that we're able to connect with it even if we cannot expect to decipher its private meanings. Myers tells us that he needs to make films to justify himself, but he does more than that. He makes highly surreal works of art that invite participation. FLOORSHOW reveals a filmmaker who seemingly can express any state of mind with impact and eloquence." -Kevin Thomas, L.A. Times

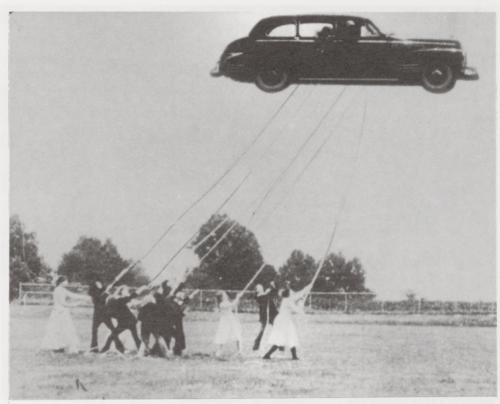
1978, 16mm, b&w/so, 90m, \$125

Jungle Girl

Cast: Mary Leed, Jake Leed, Marjory Myers.

"JUNGLE GIRL is experimental film master Richard Myers' intensely personal tribute to Frances Gifford, star of the Republic Pictures serial of the 1940s...a gentle dream/memory work of haunting visual beauty...and as original as Cocteau...it helps to know Myers' stock company, mostly family members, but even if you don't, this homage to the brave Frances Gifford is absorbing as much for its backstage look at Hollywood as for its brilliant dream sequences." -Sheila Benson, L.A. Times

1984, 16mm, b&w/so, 100m, \$150 Available for sale on videotape.



37-73 by Richard Myers



Jungle Girl by Richard Myers

MYERS



Moving Pictures by Richard Myers

Moving Pictures

"Most of [Myers'] movies, including all of his features, are surrealistic works based on his dreams. For Myers, dreams comprise an indispensable link in self-understanding. MOVING PICTURES, his latest film, is a formal tour-de-force in which everything [it contains] is captured in slow, horizontal tracking shots. It is a quiet, elegant, meditative work. [MOVING PIC-TURES] is also like carnivals of the unconscious with midway attractions that range from collage imagery to free associations. The viewer swoons as he takes in all the sights and sounds on hand-the lights and shadows, the striking compositions, the tantalizing fragments of speech and music, the catchy rhythms, the varied visual textures." -John Ewing,

Cleveland Cinematheque and Cleveland Museum of Art

Awards: Ann Arbor Film Festival, 1990; Athens International Film Festival; Chicago International Film Festival.

1990, 16mm, b&w/so, 100m, \$150

Available for sale on videotape.

Werner Nekes

Das Seminar

Werner Nekes founded the Hamburg Cooperative in 1967 and has run the Hamburger Filmschau since 1967, leading a cinema "Prokinoff" for independent films in Hamburg. He is teaching in Hochschule fur Bildende Kunste on film.

Made with Bazon Brock.

A social document:

A. History lesson.

Contraction of time at a spatial fixed point.

B. Literature lesson.

Sum of passion.

C. "One should begin at the beginning once more."

Falsification of a statement in a pornographic style.

Other distribution: London Coop; Hamburg Co-op; Cinemaindependente Italia.

1967, 16mm, b&w/so, 31m, \$31

Gurtrug Nr. 1

(Organized for continuous projection.)

I. Demonstration of divergent movements of 26 people and two horses.

Spacecut

Sound by Ant

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971, 16mm, color

II. Periodic interruption by a second filmic plane.

III. A segment of music repeated in a row.

"Since the films of Peter Kubelka, this is the first European film I really like." —Stan Brakhage

1967, 16mm, color/so, 12m, \$20

Schwarzhuhnbraunhuhnschartzhuhnweisshuhnrothhuhnweiss Oder Put-Putt

Title: blackchickenbrownchickenblackchickenwhitechickenredchicken white or put-putt (put-pick, putt-dead).

1. Being used at the expression of movement: a chicken.

2. Collage of music out of 200 different beginnings and ends of compositions.

Awards: International film prize Brasilia; Germany Bambi, best films in art, 1968.

Shown: Knokke; Student film, Mannheim; Oberhausen; London Short Film week; Stuttgarter Filmtage; Palermo sesta settimana internationale; Internationale Filmwoche, Mannheim; Munchen European Filmmaker; Hamberger Filmschau. Prints owned by Cinematheque Royale de Belgique; Interantiones; Osterreichisches Film-museum; Institut fur Jungenbildung Dornberg.

Other distribution: London Coop; Hamburg Co-op; Cinemain-dependente Italia.

1967, 16mm, color/so, 10m, \$15

Spacecut

Sound by Anthony Moore.

"Of the rather few European independent film artists whose work seems significant and challenging, Werner Nekes is clearly one of the best. His works have a clarity which arises from an intelligent intent that many 'underground' films appear to lack. This clarity of the overall form of his films is generated from the fabric of the works' internal connections of parts; even when the microstructures of Nekes' films are complex, the films have a quality of wholeness and purposethey have a 'presence' which one usually associates with painting and sculpture. I think this is particularly true of SPACECUT, one of my favorite of Nekes's works." -Paul Sharits

"SPACECUT makes the frame a very strong culminating structure. Every frame is different, yet the almost half-hour assembly of images results in a picture of one place being filmed. SPACECUT has two sections, the second being the frame composite, whereas the first consists of long takes. Within the swirling, fleeting frames the eye receives picture after picture like an enormous, exciting puzzle. Strangely enough, it receives it only by absorptionof the sky, trees, valley, rocks, shadows. The automatic retention of these flashes gives you a sense of being in this bowl of land made by the golddiggers in 1871. You might think that this use of single frames would hurt the eye, but in fact it does not. Rather the experience is one of total relaxation." -Stephen Dwoskin, Film Is

1971, 16mm, color/so, 42m, \$60

Makimono

Sound by Anthony Moore.

Unfolding of a continuously varying impression of the representation of a landscape.

MAKIMONO reflects the horizontal and vertical legibility of film. The progression of filmic language.

"One can see again the very beautiful MAKIMONO of Werner Nekes already presented at the Cinematheque Francaise...is beyond the experimental. It's a work which gives itself as—and gives us—the joy and excitement of fullness." —Helmuth Fenster, L'Art Vivant

1974, 16mm, color/so, 38m, \$50

Ulliisses

Director and producer: Werner Nekes. Team: Bernd Upnmoor, Dore O., Birger Busdorff, Herbert Jeschke, Volker Bertzky. Based on: *The Odyssey* by Homer, *Ulysses* by James Joyce, *The Warp* by Neil Oram. Music: Anthony Moore, Helge Scheider. Leading Players: Armin Wolfl, Tabea Bloomenschein, Russel Denton.

"Werner Nekes, one of the best known of the German experimental/avant-garde filmmakers, has attempted a stylistic tour-de-force in ULIISSES, which derives not only from James Joyce and Homer but from Neil Oram's The Warp. The result, for the experimentally minded, is a fascinating transposition of visual and verbal motifs from the originals into what Nekes calls a 'Homerian journey through the history of the pictures of light, ordinarily called photography and cinematography.' He takes the brain as the creator of light (in this case Ulysses' brain) and transposes his wanderings into a contemporary setting, i.e.

West Germany in September 1980. Ulysses/Bloom becomes a photographer named Uli, Penelope/Molly becomes his model and Telemachus/Stephen becomes Phil. The 'narrative' of the film consists of analogues of Homerian episodes involving Calypso, Nestor, the Lotus Eaters, Proteus, the Cyclops, etc. Nekes concludes his film with visual storm, the culmination of what he describes as 'Lighterature,' or writing with light." —K.W.

1982, 16mm, color/so, 94m, \$150

Werner Nekes and Dore O.

Jum-Jum

Dimensions of movement:

- 1. swinging movement
- 2. changes of light
- 3. constellations of persons and objects

Materials:

- 1. fixed camera
- 2. destruction of emulsion
- 3. turning of pictures

Esthetic organization:

- 1. polyrhythmic
- 2. rhythmic monotony
- 3. aleatoric within the sequels of cadres
- 4. succession of sound complexes

16mm, color/so, 10m, \$15

Gunvor Nelson

Schmeerguntz

By Gunvor Nelson and Dorothy Wiley.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman." —Ernest Callenbach, Film Quarterly

Awards: Ann Arbor Film Festival, First Prize; Kent University Film Festival, prize; Chicago Art Institute Film Festival, prize.

1966, 16mm, b&w/so, 15m, \$40

Fog Pumas

By Gunvor Nelson and Dorothy Wiley.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film." — Don Lloyd

Awards: Belgian International Film Festival, Knokke Le Zute, Prize, 1968. Shown: International Short Film Week, British Film Institute, 1968; Oberhausen International Film Festival. Collections: Museum of Modern Art, N.Y.; Belgian Film Archives, Brussels.

1967, 16mm, color/so, 25m, \$50

Kirsa Nicholina

"That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in KIRSA NICHOLINA, her masterpiece. This deceptively simple film of a child being born to a couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, 'medical' experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the newest sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains 'erotic.' We never once forget that she is a woman and that the new life came from sexual desire..." -Amos Vogel, Village Voice

Award: Diplomate, Oberhausen Festival. Shown: National Theatre, London; Finnish and Swedish television.

1969, 16mm, color/so, 16m, \$35

My Name Is Oona

"But the revelation of the program is Gunvor Nelson, true poetess of the visual cinema. MY NAME IS OONA captures in haunting, intensely lyrical images fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization." -Amos Vogel, Village Voice

"It is one of the first filmic masterpieces of the new wave films." —Larry Jordan

Shown: Oberhausen Festival; BBC TV, England; CBS TV, U.S.; Cannes Film Festival. Sold to French TV.

1969, 16mm, b&w/so, 10m, \$25

Five Artists BillBobBillBillBob

Bill Wiley/Bob Nelson/Bill Allan/Bill Geis/Bob Hudson.

By Dorothy Wiley and Gunvor Nelson.

This film of five California painters, sculptors and film-makers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound is a collage of comments and music by the artists mixed with impressions by friends and acquaintances.

"FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen." — Joseph Raffael "I just love looking at my friends on film." —Dorothy Wiley

"I hate the idea of the film and I never want to see it."

"Our part was the best." — Cornelia Hudson

"Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around." —Bill

"I had to be 35 years old before I realized I was leaving my childhood." —Bill Allan

1971, 16mm, color/so, 70m, \$120

One & the Same

Co-maker: Freude.

A self-portrait by two women filmmakers in celebration of their friendship and filmmaking.

1972, 16mm, color/so, 4m, \$10

Take Off

Starring Ellion Ness.

A dance, a documentary, a metaphysical strip tease.

"Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally, transcends it. While the film makes a forceful political statement on the image of woman and the true meaning of stripping, the intergalactic transcendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism."—B. Ruby Rich, Chicago Art Institute

Awards: Berkeley Film Festival, First Prize; Ann Arbor Film Festival, Prize; Humboldt State Film Festival.

1972, 16mm, b&w/so, 10m, \$30 Available for sale on videotape.

Moons Pool

"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious." —Freude Bartlett

Awards: Bellevue Film Festival, First Prize; Bijou Film Festival; American Film Festival, N.Y.

Shown: BBC TV, London; National Film Theatre, London.

1973, 16mm, color/so, 15m, \$35

Trollstenen

TROLLSTENEN, laced with memories and dreams from the past, is a multilayered personal documentary of the life of my parents and family in Sweden.

1973-1976, 16mm, color/so, 2 hrs, \$175

Before Need

By Gunvor Nelson and Dorothy Wiley.

Starring: Cleta Wiley and John Nesci; Silver Spangled Hamburg and White Faced Black Spanish; Saun Ellis and Marcus Mislin; The Bog People and Queen Elizabeth; Oona Nelson and Ethan Wiley; Niagra Falls and Thou Shalt Bible; Experts and Jungle Sounds; Games, Puzzles, Surprises; Sea and Scab; Ray Rodrique and Vacuum Cleaner.

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We started with some dream images, a few actors, friends, and relatives. The snow had melted and it was impossible to repeat. Standards of Perfection applied to all the selves, the relationships, the layers of memory. Where are the tables for one?

"Suddenly unfolds before one's eyes a pictorial work, as taut, complexly rich and beyond verbal logic, working as a mu-

sic piece of Penderecki or Cage. I think the picture web about time and death language belongs to the most complete that the experimental film has reached." —a translation from Carl Henrik Svenstedt's article, *Expressen* (daily Swedish National newspaper), January 1980.

1979, 16mm, color/so, 75m, \$130

Frame Line

FRAME LINE is a collage film in black and white. Glimpses (both visual and audial) of Stockholm, people, gestures, flags and the Swedish national anthem appear through drawings, paintings and cut-outs. It is a film with an eerie flow between the ugly and the beautiful about returning, about roots and also about reshaping.

"...Distilled bits of psyche break from the assemblage to skitter across struggling places seeking niches and forming patterns with careening desperation... FRAME LINE takes advantage to radically ignore any limits of emotional expression. Without excuses, or so much as even a token glance back, FRAME LINE at once sets standards that put to rest that silly notion 'the tradition of the Avant-Garde.'" — Rock Ross, *Reversal*

1984, 16mm, b&w/so, 22m, \$50

Red Shift

Starring: Carin Grundel, Oona Nelson, Gunvor Nelson, Regine Grundel, Ulla Moberg, Gunnar Grundel.

Assistant: Diane Kitchen.

RED SHIFT is a film in black and white about relationships, generations and time. The subtitle is ALL EXPECTION. The movement of a luminous body toward and away from us can be found in its spectral lines. A shift toward red occurs with anybody that is self-luminous and receding. There is uncer-



Light Years by Gunvor Nelson

tainty about how much observable material exists.

"It involves Gunvor Nelson, her mother and her daughter. Carefully and with great tenderness, it focuses on these three women, trying to show us their relationship, succeeding with an emotional impact that is hardly ever found in such a subject. It is not the social context which is exploited but the little gestures, everyday events. RED SHIFT is a radical film; it sets new measures for avant-garde filmmaking dealing with personal problems." -Alf Bold, The Arsenal, Berlin

1984, 16mm, b&w/so, 50m, \$110

Light Years

LIGHT YEARS is a collage film and a journey through the Swedish landscape, traversing stellar distances in units of 5878 trillion miles. It is a film acutely in the present reflecting our temporal existence... continuous and imperfect.

"LIGHT YEARS continues to develop the concerns and techniques begun in her earlier film FRAME LINE. In LIGHT YEARS Nelson blends collage animation with highly textured live-action material to create a haunting evocation of her displacement from her native Swedish culture. Particularly striking is her use of wet ink on glass to create a constantly shifting image of a path leading to a house. With these passages of the house and moving

images of the Swedish landscape as threads, LIGHT YEARS becomes a tapestry of change as experienced through constant motion. It is a personal reflection on the filmmaker's memories of her past.

"The film is so filled with visual ideas that Gunvor Nelson has extended the film's themes and techniques in her subsequent effort LIGHT YEARS EXPANDING. All her recent films suggest that while the distance of time makes home further, the intensity of memory makes it richer." —Parabola

1987, 16mm, color/so, 28m, \$60





Natural Features by Gunvor Nelson

Light Years Expanding

Traversing stellar distances continues.

1987, 16mm, color/so, 25m, \$55

Field Study #2

Another collage film. Part of the on-going series of "Field Studies" (which includes FRAME LINE, LIGHT YEARS, and LIGHT YEARS EXPANDING) combining live action with animation.

Superimpositions of dark pourings are perceived through the film. Suddenly a bright color runs across the picture and delicate drawings flutter past.

Grunts from animals are heard.

1988, 16mm, color/so, 8m, \$20

Natural Features

The fifth in the series of collage films I call "field studies." Here I used cut-outs, photographs, mirrors, water, toys, paint, ink...in many different combinations. The central theme is faces. A dark delicacy lingers.

"...Her path sets to differentiating and pulling into perception what might have previously been unsought or repressed. She creates a view just beneath the surface that glimpses this hitherto forgotten or perhaps privatized terrain. We are surprised, coaxed, reminded and invented.,." —Crosby McCloy

"In NATURAL FEATURES, Swedish-born Nelson mingles hundreds of still images with 3-D objects and 'real' (though distorted) images photographed through glass layerings into a free-associative and playfully

bizarre form of animation. Perhaps no film has more successfully blended an evident passion for painting with a sensitivity to filmmaking as lush pigments alternate with and punctuate the different photographic layerings."—Steve Anker

1990, 16mm, color/so, 30m, \$60

Time Being

"This extraordinary film manages to craft a delicate portrait of her mother through time and refracted light while unfolding in purple silence the relationship of Nelson and her mother as well." —Crosby McCloy

1991, 16mm, b&w/si, 8m, \$20

Robert Nelson

Plastic Haircut

Directed by Robert Nelson, William Wiley, Ron Davis. Sets by William Wiley, Robert Hudson. Soundtrack by Steve Reich (interview, Davis, Nelson). Cinematography/editing by Robert Nelson.

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1965, 16mm, cold

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Directed by Robe

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1967, 16mm, bG

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Directed by Robe

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U.G. classic.

1967, 16mm, color

Hot Leathere

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the ocean. Comic;

audience pleaser.

1967, 16mm, b&w/

The Off-Hand

frected by Robert

Vilian T. Wiley, Br

son Soundtrack by

Inck

1963, 16mm, b&w/so, 15m, \$30

Oh Dem Watermelons

Directed and edited by Robert Nelson. Written by Nelson, Ron Davis, and Saul Landau. Soundtrack by Steve Reich. Originally shown as part of the San Francisco Mime Troupe production, A Minstrel Show, or Civil Rights in a Cracker Barrel. Big festival winner in the '60s. U.G. classic.

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive negro stereotype in the book—the watermelon." — San Francisco Examiner

"Private and populist homespun and flashy nostalgic and ironical...if there is a San Francisco film style Nelson's films embody it." —J. Hoberman

What exactly is the S.F. film style, we asked Nelson: "A way of evoking the image on paper, canvas, film, tape, it doesn't matter...a way of conceiving the adventure of a blank piece of paper, canvas, etc. It's basically a nonintellectual practice with roots in the Historical Art tradition. The unique cultural situation in California, the influx of Near and Far Eastern thought and a strong sense of community among artists have all nourished this tradition.

This art-way or tradition (not a 'style') is practiced by many artists, especially painters, sculptors and filmmakers but also including musicians, writers, and performers. It has no goal."

1965, 16mm, color/so, 12m, \$25

The Awful Backlash

Directed by Robert Nelson and William Allan.

1967, 16mm, b&w/so, 14m, \$30

The Great Blondino

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson with Moving Van Walters and his Truck.

I was lucky, lived in S.F. during an exciting time...met some inspirational artists...had lots of help...was able to crank out a couple of films that I'm very proud of.

Mythic or archetypic figure (tight-rope walker) encounters world of wonders...terrifying, beguiling, enchanting, humorous, etc.

Many scenes of singular and distinctive beauty; winner of several international awards; U.G. classic.

1967, 16mm, color/so, 42m, \$90

Hot Leatherette

Directed and edited by Robert Nelson.

Car races along dangerous road... Blowout! Spectacular crash, car hurtles off cliff into the ocean. Comic; short, fast audience pleaser.

1967, 16mm, b&w/so, 5.5m, \$20

The Off-Handed Jape

Directed by Robert Nelson and William T. Wiley. Edited by Nelson. Soundtrack by Nelson and Wiley. "While working on THE GREAT BLONDINO, Nelson and Wiley produced and appeared in THE OFF-HANDED JAPE (and HOW TO PULL IT OFF). Like the films of Andy Warhol's KISS/EAT/ HAIRCUT period (1963-64), THE OFF-HANDED JAPE is a primitive, near-direct recording and, as the title suggests, a study in everyday behavior. Impeccably realized, THE OFF-HANDED JAPE suggests a vaudeville of daily life (by very different means than BLONDINO does), anticipating that aspect of Performance Art by nearly a decade. Like the early Warhol films, THE OFF-HANDED JAPE is designed to confound normal aesthetic criteria." -J. Hoberman

1967, 16mm, color/so, 9m, \$25

War is Hell

Directed by Robert Nelson and William Allan.

Original production in video produced by KQED-TV in San Francisco.

1968, 16mm, b&w/so, 29m, \$60

Bleu Shut

Directed and edited by Robert Nelson. Soundtrack by Nelson, with William T. Wiley.

"Nelson's extraordinary new film BLEU SHUT is a comic statement on the absurdities of the bourgeois pursuit of pleasure. The film's impressive prismatic style has remarkable depth and is engaging on all levels." —San Francisco Examiner

Gameshow format; audience participation (frequently); winner of several festivals; U.G. Classic; some X-rated footage (short sequence).

1970, 16mm, color/so, 33m, \$75

King David

Directed by Robert Nelson and Mike Henderson. Edited by Robert Nelson.

1970, 16mm, color/so, 15m, \$30

Deepwesturn

Directed by Robert Nelson, William T. Wiley and Mike Henderson. Edited by Nelson. Soundtrack by Nelson, Wiley and Henderson.

"DEEPWESTURN's cracker-barrel slapstick is reminiscent of THE OFF-HANDED JAPE, while its spectacle of balance is a link to BLONDINO. The film's ambiance recalls Art News's 1967 description of Wiley and Geis' world as 'classic western in its nonchalance-un-urban, relaxed, with big drinking and slow talk.' But the underlying feeling is elegiac. ('Depressed'pronounced as Elmer Fudd would-is one of the puns built into the title.) Nelson calls DEEPWESTURN a 'death film.' Dr. Samuel West, an Oakland dentist who was an early supporter and collector of Wiley, Geis, Hudson, et al., had died shortly before the film was made. 'Nothing was spelled out,' Nelson says, 'but it was in all our minds at the time.' DEEPWESTURN is a memorial gesture and a meditation on mortality. At the same time, it pays tribute to the enduring ties and personal affection that have characterized the work of Nelson, Wiley, and their friends. And this friendship is, in great measure, the subject of their work." -J. Hoberman

1974, 16mm, color/so, 6m, \$20

Suite California: Stops and Passes, Part I

Directed and edited by Robert Nelson. Soundtrack by Nelson.

Tijuana. Death Valley. Hollywood.

Ranges over geography and time with some early Edison footage. Hollywood rendered in a complex blend of irony and nostalgia. Style ranges from scripted dramatic narrative to free-wheeling funk.

1976, 16mm, color/so, 46m, \$95

Suite California: Stops and Passes, Part II

Directed and edited by Robert Nelson. Soundtrack by Nelson.

San Francisco. Sierra Nevada Mountains. Marin County.

Ranges over geography and time with some early Edison footage. Personal autobiographical material rendered as a travelogue. Flavorful ambiguity.

1978, 16mm, color/so, 48m, \$95

Hamlet Act

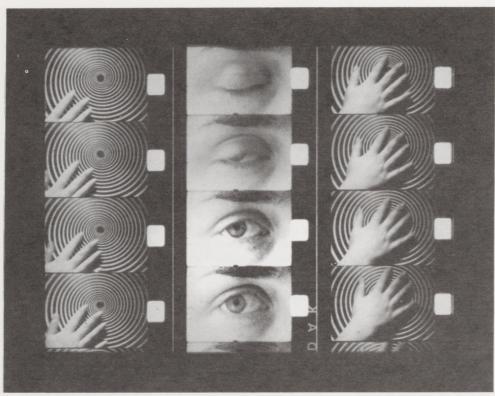
Directed by Robert Nelson. Screenplay by Joe Chang.

"Nelson's extraordinary new film HAMLET manages at the same time to be humorous, provocative and good Shakespeare... a brilliant achievement, highly recommended." — Gyrfaloners

Docu-drama style (Hamlet as a video camera-person). A classic from the U.G.

1982, 16mm, b&w/so, 20m, \$50

NIGRIN



Brainwashing by Albert Gabriel Nigrin

Albert Gabriel Nigrin

/Grid/Lock/Wed/ Lock/

With Irene Fizer and Rosemary Passantino.

/GRID/LOCK/WED/LOCK/ is a claustrophobic film, where the camera forces the viewer into bent-over, upside down and twisted positions. The gaze is led into a cramped kaleidoscopic world of moving shadows and reflections. Yet the closed world of /GRID/LOCK/WED/LOCK/ reveals a drama—

the union, separation and reunion of two figures lost in a labyrinth of fragments and cages.

"Whereas STRIPE TEASE playfully flirts with a theme of Desire, this film seeks to more completely outline its limits and consequences. Two shadow characters come to share an illusory world of form without dimension. These figures find themselves imprisoned, however, as they attempt to transform their shadows into substance. Electric fan blades, which flutter on the screen like an old silent movie, prevent the spectres from stepping off the 'stage' of their film arena and passing into the audience's reality. The mythical unity between spectator and spectacle shatters and the characters appear cast out of an allegorical Paradise."—Paul Young

Shown: National Women's Studies Association Conference Film Program, 1984; Introduction to Psychology, Rutgers University (class material), 1985-86.

1983, S8mm, color/b&w/s0, 17m (18fps), \$30

Stripe Tease

With Irene Fizer, John Bartle and Rosemary Passantino.

"Stripes intrigue since they conceal and reveal, allowing as well as preventing perception and comprehension. What they overlay, they shred into even pieces, establishing, at the same time, an orderly and fissured image. (The glass shards,

which appear later in the film, perform similarly: multiplying and thereby breaking up an image, which, although uniformly reflected, is not readily intelligible.)... The camera teases: by leading the viewer on/in and then denying total apprehension... A strip tease, a gradual, public derobing, titillates by prolonging the moment of complete disclosure; by perpetuating an in-between state, it excites the spectator. A cohesive narrative does not emerge; the images mean only to intimate-to tantalize." -Irene Fizer

Awards: Ann Arbor Film Festival, Visionary Super 8 Award, 1984; Rochester International Film Festival, Honorable Mention, 1985. Shown: 2nd Street Gallery, Charlottesville, Virginia; L.A. Film Forum; S.F. Cinematheque; Collective For Living Cinema, N.Y.; Staten Island Institute of Arts & Sciences; Cable Television Network of New Jersey.

1983, S8mm, color/b&w/so, 15m (18fps), \$35 Available for sale on videotape.

Gradiva

With Dennis Benson, Irene Fizer and Andrew Daddio. Music composed by Michael Nigrin. Performed by the Carnegie-Mellon University Woodwind Ensemble.

"GRADIVA deals with a man who constructs/creates an idealized image of a woman, seductive but false. However, there also exists a real Gradiva, a person, who, seeking to slowly wean the hero from his obsession, consents to play at the ideal for a time so as 'not to awaken the dreamer too abruptly; gradually to unite myth and reality.' For Freud and Barthes the amorous expe-

rience stimulates the analytic cure. In Nigrin's film, Gradiva soon tires of the game. The film deals with the point of loss. Gradiva is intangible, fading in and out, always a step away, no matter the speed of approach. Gradiva is ambiguous, a mirror image, kind and gentle, false and deadly. The hero is caught in a web and is not as sympathetic as he may at first appear. He has consented to spin the web; he creates the scenario in which he is forced to act." -Dennis Benson

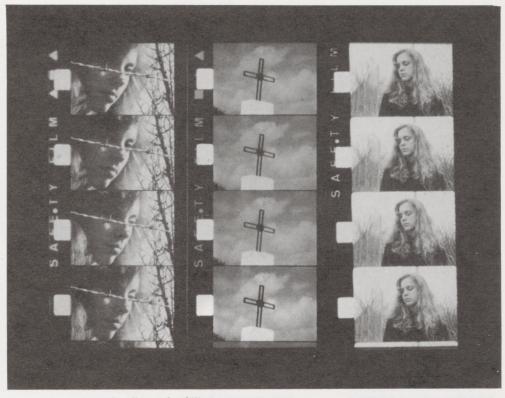
Awards: 1st Festival of Experimental Film, Experimental Film Coalition, Chicago, Cash Prize, 1984; Athens International Film Festival, Ohio, 1st Prize, 1985

1984, S8mm, b&w/so, 16m (24fps), \$35 Available for sale on videotape.

Dot 2 Dot/Tete a Tete

With Irene Fizer, Dennis Benson, Paul Young and Andrew Daddio.

"DOT TO DOT/TETE A TETE plays upon our contradictory desire for disorder and order, instituting a tension and a symbiosis between images of multiplicity, continuity, advancement, and those of delimitation, constriction, and finality. The opening credits, the single ticket on the screen, and the TV static rebound into infinity; the undulating, arcing Slinky becomes a humid tunnel into an undecipherable, endless space; the refracted landscape in the moving mirror multiplies into unintelligibility; the sensuous, red spin of the water, the spiral on the ball, and the sped-up sundial motion of the web and the academy leader (8, 7, 6, 5, etc.) are all representations of self-preoccupied motion, without a foreordained aim. By turning/returning into



Art, Empire, Industry by Albert Gabriel Nigrin

themselves, they become progressive and productive. The beatific repose of the woman and the exhausted sleep of the man draw upon the same notion: sleep, a turning inward, is perhaps the most provocative experience of boundlessness."

—Irene Fizer

Awards: Ann Arbor 8mm Film Festival, Keith Clark Memorial Award, 1985; 2nd Experimental Film Festival, Experimental Film Coalition, Chicago, 1985.

1984-1985, S8mm, color/b&w/ so, 16m (18fps), \$30 Available for sale on videotape.

Echo in Her Eyes: Parts 1 & 2

With Irene Fizer (Part 1); Music by Michael Nigrin (Part 2).

Dependent more upon inventiveness than investment, these two works, ECHO IN HER EYES, PARTS 1 & 2, the first in a planned series of six, play upon the metaphorical linkage in the title of the aural within the visual; an echo resounding infinitely into the unknowable space of one's own eye. The visions always just on the edge of comprehension in ECHO IN HER EYES, PART 1, animate a still, pensive sleep. Their effect cannot be pinpointed as the impenetrability of sleep nor as manifest dream. The mirror similarly becomes either a pool of infinite reflection or an image forever unseen and torn from the sleeper—a mere surface.

"ECHO IN HER EYES, PART 2 enters the infinite reflections of the video camera itself, an experience of a technological void both kaleidoscopic and hypnotic."—Irene Fizer

Shown: Art Institute of New Jersey, 1985; Rutgers University, 1985.

1985, S8mm, color/so, 9m (18fps), \$25

Aurelia (or Echo in Her Eyes, Part 3)

With Irene Fizer and Dennis Benson. Music composed and performed by Michael Nigrin and Jack Rusnak. NIGRIN



Echolalia by Albert Gabriel Nigrin

A woman sleeps. She dreams of a troubling encounter with a man at a futuristic cathedral. In this dream, the proliferation of a day's images is reduced and refined into more enigmatic renderings. The world of color and movement translates into one of stone, shadows and light. In the epilogue, the woman, now awake, lingers over the dream scenario which has just played; she prepares new variations. As such, the film poses the problem of defining the relationship between dreaming and waking consciousness. AURELIA was shot on location in Barcelona, Spain at the unfinished Sagrada Familia church designed by Antonio Gaudi. The film is based in spirit on Gerard de Nerval's novella Aurelia.

Funding was made available in part by the New Jersey State Council on the Arts.

Awards: Quebec International 8mm Film Festival, Montreal, 1987; Rochester International Film Festival, MOAS Prize, 1986; 5th Super-8 Film Encounter, San Juan, Puerto Rico, 1987; Ann Arbor 8mm Film Festival, Cash Prize, 1987.

1985, S8mm, b&w/so, 13m (18fps), \$35 Available for sale on videotape.

Spin Me Round & Shake Well

With Irene Fizer and Paul Young. Music by William Nelson (SPIN ME ROUND) and Django Reinhardt (SHAKE WELL).

SPIN ME ROUND is a tribute to Hurricane Gloria. SHAKE WELL is a cinematic milkshake.

"SPIN ME ROUND/SHAKE WELL is actually two short, quite elegant films, each performing exactly what the title predicts,

but with a highly refined sense of space, composition and movement." –S.A. Barnes, Review of 3rd Experimental Film Festival, Chicago

Awards: S.F. Art Institute Film Festival, 1986; 3rd Experimental Film Festival, Experimental Film Coalition, Chicago, 1987. Shown: S.F. Cinematheque; Johns Hopkins University, Baltimore; Zimmerli Art Museum, New Jersey; Berks Filmmakers, Reading, P.A.; Collective For Living Cinema, N.Y.

1986, S8mm, color/b&w/so, 5.5m (18fps), \$25 Available for sale on videotape.

You Are Here -X-Marks the Spot

With Irene Fizer, Dennis Benson and Christine Svevar.

The "X" and the bull's eye form the thematic basis for this psycho-dramatic film concerned with focalization, dream representation, the positioning of the camera vis-a-vis the spectator, concealment and revelation, the targeting of the gaze and the manipulation of refracted light. ins a netal invitor of the such acknowledge of the suc

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Terrain

Funded in part by the New Jersey State Council on the Arts/ Department of State.

Shown: Zimmerli Art Museum, Rutgers University, New Brunswick, N.J.; Collective for Living Cinema, N.Y.; Tweed Art Gallery, Plainfield, N.J.; Pingry School, Martinsville, N.J.; Staten Island Museum of Arts and Sciences, Staten Island, N.Y.

1986, 16mm, b&w/si, 10m (24fps), \$35 Available for sale on videotape.

Brainwashing

With Irene Fizer.

BRAINWASHING, shot almost exclusively inside a car wash,

is a hypnotic film which functions as metaphor for the drowning of the soul. The soundtrack consists of a condensed washing machine cycle: start, wash, rinse, spin, dry, off.

Shown: Collective For Living Cinema, N.Y.; Film Co-op, Rutgers University, New Brunswick, N.J.; Staten Island Museum of Arts and Sciences, Staten Island, N.Y.

1987, S8mm, b&w/so, 5m (18fps), \$20 Available for sale on videotape.

Light Pharmacy (or Light Far May See): Parts 1-3

With Irene Fizer.

LIGHT PHARMACY (or LIGHT FAR MAY SEE) consists of a series of film haiku preoccupied with the reflection and refraction of sunlight. Part 1—shot in a Bruxelles, Belgium hotel room. Part 2—shot in a moving train between Bruxelles and Paris. Part 3—shot on the grounds of the Versailles Palace.

Shown: Staten Island Institute of Arts and Sciences.

1987, S8mm, b&w/si, 5m, \$20 Available for sale on videotape.

Terrain Vague

With Dennis Benson, Lisette Castelo, Allison Diamond, Craig Molino, Patrick Woody, Julie Chimerine, Caryll Balzano and Andre Anthony. Music: "The Beloved Eclipse" by Michael Nigrin.

Shot on location in central New Jersey, TERRAIN VAGUE ("wasteland" in French) deals with two women who concurrently experience the same dream. In TERRAIN VAGUE, I am interested in formalizing the structure of film as a boundary between a known reality and a space with its own

idiosyncratic image "code."
However, this film is not preoccupied solely with dream representation, it is also concerned with focalization, concealment and revelation, separation and reunion, the manipulation of reflected light and geometric shot composition.

1987, 16mm, b&w/so (separate audio cassette), 13m, \$35 Available for sale on videotape.

The Burning Text

With Anne Burns. Music by Daniel Nigrin.

THE BURNING TEXT is derived from writings by Jean-Marie Gustave Le Clezio and from photographs by Bill Brandt. In the film a vain woman commits the ultimate selfish act by taking an overdose of sleeping pills. THE WIZARD OF OZ in reverse. THE BURNING TEXT is the visual component of a multi-media performance piece by Moi, Je Nage..., an experimental theater troupe based in New Brunswick, New Jersey. In the multi-media performance, the movie usher, traditionally situated at the perimeter of the theater, is placed at the center.

This film was funded in part by the National Endowment for the Arts—American Film Institute, Mid-Atlantic Region Media Arts Fellowship Program. Administered by Pittsburgh Filmmakers.

Shown: Hallwalls, Buffalo, N.Y., 1991; Film Forum, L.A., 1991; Chicago Filmmakers, 1991; Northwest Film and Video Center, Portland, Oregon, 1991; Anthology Film Archives, N.Y., 1991; Bruxelles International S8mm Film/Video Festival, 1991.

1988, S8mm, color/b&w/so, 13m (18fps), \$35 Available for sale on videotape.

Light Pharmacy: Part 4

With Allison Diamond and Irene Fizer. Music by Anthony Phillips.

LIGHT PHARMACY: PART 4 is part of a series of "film haiku" concerned primarily with the reflection and refraction of sunlight, and dream representation.

"A surreal fantasy—almost a homage to Maya Deren. Nigrin has a fine feeling for imagery and pacing." —William Sloan, Museum of Modern Art, N.Y.

Awards: Second Prize, U.S. S8mm Film/Video Festival, 1991; cash prize, International Forum of Super 8, N.Y., 1988; Honorable Mention, Athens International Film Festival, 1988. Shown: Anthology Film Archives, N.Y., 1990; WNYC, PBS, N.Y., 1991; Downtown Community TV, N.Y., 1990; 911 Contemporary Arts Center, 1991; Cornell University, 1988.

1988, S8mm, b&w/so, 6m (18fps), \$30 Available for sale on videotape.

Art, Empire, Industry

With Lynn Brunskill and Laura Firman. Animal footage shot by Burd Stover. Music by Michael Nigrin.

Three forms of capture. Shot in Piscataway, New Jersey; Death Valley, California; New Orleans, Lousiana.

Award: NEA/AFI Mid-Atlantic Media Arts Fellowship. Shown: Hallwalls, Buffalo, N.Y., 1991, Bruxelles International S8mm Film/Video Festival, 1990; 911 Contemporary Arts Center, Seattle, 1991; Northwest Film/Video Center, Portland, 1991; Rutgers University, New Brunswick, N.J., 1991; Berks Filmmakers, Reading, P.A., 1991; Chicago Filmmakers, 1991; Film Forum, L.A., 1991.

1990, S8mm, color/so, 13m (18fps), \$35 Available for sale on videotape.

Echolalia

With Anne Burns, Allison Diamond, Erica Mosner and Karima Wicks. Co-produced by Albert Gabriel Ngrin and Dennis Benson. Scripted by Dennis Benson. Music by Michael Nigrin ("Elizabeth's Empty Cup").

"All things want to fly. Only we are weighed down by desire, caught in ourselves and enthralled with our heaviness." — Rilke

"While brushing her hair in the oppressive and still heat of an August afternoon, a woman, Elizabeth, slips in and out of consciousness. Images, usually confined by sleep, escape their bounds. Elizabeth's thoughts and space are infringed upon. She is able to glimpse the possibility of the fulfillment of desire, but the implications of that fulfillment threaten her.

"ECHOLALIA was suggested by a Rilke poem (Sonnets to Orpheus 11, 14) that describes the tension that exists between the human longing for transcendence and the languor generated by other, less pure, desires. In ECHOLALIA a woman is presented with the opportunity for flight, but the value of that opportunity is tempered with lessons learned from the myth of Icarus." —Dennis Benson

Award: NEA/AFI Mid-Atlantic Region Fellowship. Shown: Bruxelles International S8mm Film/Video Festival, 1990; Edison Media Arts Consortium, N.J., 1991; Film Forum, L.A., 1991.

1990, 16mm, b&w/so, 13m, \$35 Available for sale on videotape.

Dore O.

Alaska

Dore O., born in Mulheim/Ruhr (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self-taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books and "objexts." She made her first film, JUM-JUM, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

ALASKA is an emigration film, a dream of myself, the consequences of the act with society.

1968, 16mm, color/si, 18m, \$30

Lawale

Memory is a cruel hope without awakening.

"Dore O.'s LAWALE is a strange succession of tableaux of four women and a man which gives the sense of a sort of dream family locked in an antiseptic world of endless afternoon teas, dinners and waiting. Often her images seem to be stills either before or after something has been said.

"The film seemed like a series of pauses stretched to an improbable length, an arrest of time. Except for brief shots of the river and Dore O. kneeling on a bed tossing her head as though to shake off the stultifying images of the five people, the film remains within the confines of a middle class interior, giving off an aroma of static lives."—Michael Reynolds, Berkeley Barb

1969, 16mm, color/so, 30m, \$50

Kaldalon

A non-Euclidean, ambiguously mangled and transposed adventure film.

"Dore O.'s KALDALON, coming perhaps closest to the Brakhage aesthetic, a very beautiful and complete work." —Jonas Mekas, Village Voice

"KALDALON is simply one of the most beautiful pieces of 'personal' filmmaking I've seen, but I don't want to limit it to a particular category, because it is also very much a film about film, about the processes which make it up. It was shot on a trip to Iceland, and most obviously is an attempt to recreate the light of that place on film, to make it into film-light..."—Tony Reif, Vancouver Cinematheque

1970-71, 16mm, color/so, 45m, \$70

Blonde Barbarei

"Dore O.'s latest film, BLONDE BARBAREI, was shot in black and white and later sepia-colored throughout. It uses much music reminiscent of a Gregorian choral, a figure (a woman) moves in front of windows, looking down on houses, on roofs, into a courtyard with trees. The atmosphere is that of rain, of sadness, a closed-in life which she does not leave, always the windows, the variation of moving back and forth before them...halting, a strange rhythm which sometimes seems to accompany, sometimes seems to run against that of the music but which still leaves one with the impression that it had been specifically 'composed' for that particular sound track.

"Yes, the windows are factory windows, each consisting of many various glass panes which accounts probably for an association of church windows. But as in a church, it is the closed-in atmosphere, the sadness, the

tendency to move slowly, that counts.

"So that the film is a metaphor, for the life certainly of a woman (but then of men too?), lives imprisoned in the worlds around them, bourgeois marriage, bourgeois professions, everything that looms above & around us, 'inescapably.'" — Andreas Weiland

1972, 16mm, color/b&w/so, 25m, \$40

Kaskara

"A balance of enclosed beings in divided space. Wing-like displacements through different kinds of settings in distinct planes of multiple exposures, of facades and of spaces... Attraction, blending, and repulsion of half the film frame for the purpose of a sensual topology are the sophisticated formal means of refined film language. One image consumes another." — Knokke Catalogue

"The film began and ended with a group of people singing on a stage... There are shots of what seem to be ruins in a city, the edge of a building, a broken window... Then the film moves into the country, through windows of a house sometimes superimposed, images of a man (Werner Nekes, her husband) walking, carrying a baby and working. There is an unforgettable image of a door opening on to clear, white light...the rhythms of editing and superimposition are strikingly beautiful and meditative. The film looked very different from most of the other films at Knokke, more intuitive, complex, and visually composed..." - Marjorie Keller, Women and Film Vol. 2, Report from Knokke.

1974, 16mm, color/so, 21m, \$40

Blindman's Ball

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1971, 16n

"BLINDMAN'S BALL is a lyrical film. It neither describes events nor incidents, but conditions, situation and memory, dream. A man is sick. He is afraid to become blind. His wife nurses him. She is tender, but she also 'possesses' the helpless man. He has nightmares, in which memories of trite moments of the past are included.

"The spectator has no viewpoint anymore: the moving film images attack him and make him omnipotent in his way of seeing at the same time. In Dore O.'s newest and most important film, the world turns into a kaleidoscope, into a pile of broken mirror fragments, into icy boulders which seem to fall down on the spectator. A playing with filmtime. A playing with all the possibilities of the logic of combining images. A FILM, not a filmed piece of literature. Inspiring." – Eva M.J. Schmid

Award: Best Experimental Film, International Short Film Days, Oberhausen, 1989.

1989, 16mm, color/so, 35m, \$60

Pat O'Neill

7362

Sound: Joseph Byrd, Michael Moore. Picture: Pat O'Neill.

A bilaterally symmetrical (west to east) fusion of human, biomorphic and mechanical shapes in motion. Has to do with the spontaneous generation of electrical energy. A fairly rare (ten years ago) demonstration of the Sabattier effect in motion. Numbered after the film stock of the same name.

"Fetishistic." –Isabella Beeton

Other distribution: London Film Makers Co-op; American Federation of the Arts package.

1965-67, 16mm, color/so, 10m, \$15

Runs Good

Sound: Cisko Curtis.

A darkish journey down memory lane, to visit some news events, folkways and thought patterns associated with the late forties and early fifties. The film is also concerned with such perceptual phenomena as colorspace, "false tones" caused by varying black-white alternations of simultaneously seen rhythms set up by multiple repetitive actions, and the use of image outlines as "containers" for other imagery. Sort of a working notebook, which is continued in EASYOUT and DOWN WIND.

Award: Ann Arbor Film Festival, First Prize, 1971.

Other distribution: American Federation of the Arts package.

1971, 16mm, color/so, 15m, \$20

Easyout

Sound: Stan Levine. Mix: Don Worthen.

Has to do with a consideration of one possible conceptual model for human existence: that of a primitive form of yardchair, upon which sits The Creator, impassively observing the inexorable flow of His mountains. The name "Easyout" is derived from a commercially available bolt and stud-extracting tool, whose function seemed strangely parallel to that of the film.

Awards: Kurzfilmtage Oberhausen, First Prize, 1972; Yale Film Festival, First Prize, 1972. Shown: Cannes, 1974. Other distribution: American Federation of the Arts package.

1972, 16mm, color/so, 9m, \$15

The Last of the Persimmons

Credits: "Is It Love" by Tyrannosaurus Rex.

To some extent an educational film in persimmon eating, invaluable to those encountering this delicious fruit for the first time. Also contains some background material on persimmon culture and some interesting animated "wallpaper."

(Universally renounced by film festivals.)

1972, 16mm, color/so, 6m, \$10

Down Wind

Sound: Stan Levine. Mix: Don Worthen.

A thoughtful treatment of some of the problems we (mankind) have been having in dealing with our fellow species, animal and vegetable. Actually an undercover "structural" film, this one seems at first to be some sort of berserk travelogue. I spent years going to travelogues as a child, and still have a great fondness for visiting natural history museums in strange cities.

Award: Ann Arbor Film Festival, First Prize, 1973.

1973, 16mm, color/so, 15m, \$20

Saugus Series

Saw: Chris Casady. Key: Mort Subotnick. Blue Paint: 7-K Color Co. Mix: Don Worthen.

Actually, seven short films, oneand-a-half to six minutes long, united by a common sound track. Each is an evolving "still life," made up of meticulously assembled but spatially contradictory elements. For example, in one part the sun can be seen, by its shadows, to be traveling in one direction in the upper half of the screen, and in the opposite in the lower half.

Commentary on Part 5:

P: Now you might say this is an interesting sort of design...

B: But after a while you'd grow tired of looking at it. It would lack interest.

P: And so the artist must always temper his repetition of movements of forms with what might be called a certain amount of variety.

B: Suppose I enlarged some of them, changed their direction, make some smaller, add dark values and lighter values...

P: Or perhaps a tree, sharply contrasting in value from the surrounding shapes.

B: There is sharp contrast, at this point, between the fan and the surrounding objects in a Great Triangle someplace perhaps a mile or a mile and a half above the surface of the Earth.

P: And here we see order; order which includes omission and alternation from nature.

Award: Ann Arbor Film Festival, Tom Berman Award, 1975.

1974, 16mm, color/so, 18m, \$25

Sidewinder's Delta

"When a giant trowel is plunged into the floor of Monument Valley, it's as though John Ford had hired Claes Oldenburg to dress his set. The film, O'Neill's most ambitious to date, with a dreamy, narrative subtext underlying its sensuous surface, is framed by abstract animations which denote scratches or scraped-off emulsion in much the same way that Roy Lichtenstein offered a bendaydot brushstroke as a painterly gesture." -J. Hoberman, Village Voice

"Almost every sequence in SIDE-WINDER'S DELTA concludes with a rough end-punches, flares, white flashes, etc. But unlike the academy leaders of RUNS GOOD with their rhythmic, emblematic and referential functions, as well as their purely reflexive alienation effect, these glimpses of film technology in SIDEWINDER'S DELTA serve primarily to delineate and verify the conceptual unit of O'Neill's filmmaking, for we can see directly at what stage his idea was completely formulated, and in the case of some early scenes with sync-punch mattes, exactly what elements were compounded in what way to compose this particular idea structure of ideograph." -William Moritz

1976, 16mm, color/so, 20m, \$30

Foregrounds

"FOREGROUNDS, like SAUGUS SERIES, is devoted almost entirely to carefully constructed spatial ambiguities. The most visceral of these prints a rotating boulder, occupying half of the screen, over a slow lateral pan across the desert (painted by Neon Park). A faint superimposition of leaves on top of the landscape has the effect of pushing its vista farther back in space. Correspondingly, the boulder bulges out of the picture-plane like a Cezanne apple. The effect is so strong that even when O'Neill begins to animate 'scratches' over the image, one's eye refuses to surrender the illusion of volume." -J. Hoberman, Village Voice

1978, 16mm, color/so, 14m, \$20

Sleeping Dogs (Never Lie)

The day they filled all that gravel in front of Jack and Jerry's old studio on Venice Blvd.

A yellow bird fascinated by reflection.

Several views from the San Francisco Marine Museum on a gray day in December.

Three views of Mercer Street, N.Y. after the second big snowstorm of January, '78.

Several fogs, a strange puddle, and a female Husky induced to howl by humans.

(This film is perhaps best seen after one of the others, like a "chaser.")

16mm, color/so, 9m, \$15

Jerry Orr

"Jerry Orr is an audio-visual alchemist. He does with the twodimensional image of film and video what Einstein has done to the three dimensions of space and time...made it relative and so very elastic!" —Mike Kuchar

Carousel

A film etude composed by random numbers. The relative circularity of the carousel haunts space and time; the forward/ backward recording of a music box complements the "random" rhythm. 180 frames of previously shot footage were structured, frame by frame, using computer-generated random numbers. The 180 frames were divided into ten eighteen-frame sections and ten sets of random numbers from one to 18 were generated. Set one of the random numbers determined the order. within the first 18-frame section, for each frame being rephotographed; set two of the

random numbers determined the frame order in the second 18-frame section, and so on for each of the ten sections. In addition, random numbers from one to six were generated for each 18-frame section to determine the number of times each frame was rephotographed. This process was repeated for 20 cycles of the 180 frames resulting in a randomly structured film of 3600 frames.

1984, S8mm, color/so, 3.5m (18fps), \$10

Chance Hand

A. Random digits beget digital motion plus. This film was structured in the same manner as CAROUSEL. A handmade film using random numbers to structure the form and rhythm of the work. Spatial relationships as formed by human gesture; it is only in and through the body subject that space is delineated and given meaning. We are framed by our perspective, but maintain an authentic and autonomous self that situates us within our own perspectival framework.

B. Perhaps a mystical handjob and/or aggressive female gesture asserting its objection to Western male-dominated ideology regarding time and space.

C. Precedes the popularization of Chaos theory by three years.

D. None of the above.

1984, S8mm, b&w/si, 3.5m (18fps), \$10

Pond

Quiet energy (water creatures) living near the state hospital where I work. An impressionistic film harking back to the primeval time before the phi-phenomenon shifted our movement through time.

"A film of great beauty and deceptive simplicity, Jerry Orr's POND is one of the purest and most gratifying film landscapes I've seen in recent years. In real time, a fixed camera records the movement of light and color on the surface of a pond in autumn. The viewer is presented with a palette of seductively warm hues reflected on the surface of the pond by the leaves of surrounding trees. As ripples of water gently massage the reflected image, the pond slowly becomes the locus of extraordinary transcendental energies, ultimately transporting the viewer to a sublimely heightened awareness. An eternal verity plays on the surface of the pond. For those willing to plunge completely into it, the rewards will be profound." -Albert Kilchesty

1984, S8mm, color/si, 12m (18fps), \$25

Behind the Noise

Classical nude as voyeur-the seen seeing the seer. A comment on the dialectical nature of seeing and a posing of the sensual/sexual element in all perception; vision touches the surface of what is seen and is a bodily experience. Hence the kinesthetic, hence sensual, hence sexual. The flesh of seeing-the eye touches the "object" as literally as if it were a hand. The film is also a visualization of Eastern thought, viz. stillness of the female image represents the posture of letting go; background/foreground represents the "noise" of life; rapid, quasi-random intercuts represent what life throws at us and that which comes at different intensities and does not build to a climax.

This is not a film about male voyeurism and the historical role of women as victims of male sexual sleaze.

1987, S8mm, color/so, 8m, \$20

Prayer Wheel

An artifact of Secular Humanism, circa 1985. Text undeciphered. An attempt to explore the loss of connectedness to higher "levels" of consciousness, and to posit the potential for regaining that connectedness through focused attention to mundane existence. The world of nature and artifice are not necessarily separate; human consciousness is the meaning giver and hence offers a deep connectedness to all that is.

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1987, S8mm, color/so, 3.5 (18fps), \$10

Journey

A visual/aural ex-position of my reflection in or about the 25th anniversary of my working in a state mental hospital. The imagery is from rephotographed slides of hospital corridors and the masks from an advertising calendar by a drug company asserting their depiction of states of madness.

"Jerry Orr's JOURNEY is the evil twin of Ernie Gehr's SERENE VELOCITY, a true shock corridor of the psyche. Drawing upon his years of experience as a psychologist at a Pennsylvania state mental hospital, Orr has created an intensely anguished portrait of mental disturbance. The various faces of mental disorder-represented by a selection of masks-pulsate and swirl through the halls of the hospital in an infernal single-frame dance. JOURNEY is a diabolic mandala, a kaleidoscopic trip to the end of the world. A remarkably powerful and disturbing film, JOURNEY is best viewed with the mind's safety belt snugly fastened." -Albert **Kilchesty**

1988, S8mm, color/so, 11m, \$25

And the Show Must Go On

"Speech is the image of life." — Democritis

Film composed from a ten-second TV image of Ronnie and Nancy. The sound is from confessional television (graciously lent to me by Gary Adlestein) and contextualizes the horrorfilm imagery. Also a film for kids about parents who inevitably fall from grace.

"Shortly after Ronald Reagan's inauguration in 1981, I had an opportunity to meet Stan Vanderbeek for the first and, sadly, the last time. He seemed convinced that work was underway to create mechanical clones of top government officials which could be wheeled out for public viewing whenever an element of danger, potential embarrassment or a previous commitment made the presence of the 'real' politician undesirable. One look at this acidly funny portrait of the blank and uncomprehending Mr. and Mrs. Ronald Reagan reveals that Vanderbeek knew exactly what he was talking about. Orr's film gives new, literal meaning to the term 'puppet government.'" -Albert Kilchesty

1989, S8mm, color/so, 8m (18fps), \$20

Figure of Speech

"Fire over water. The image of the condition before transition." —The I Ching's "reading" of the film.

A contrapuntal blend of filmic lyricism, text and TV snow. The condition before transition most probably refers to the primacy of perception and the manner in which the word can degrade/reduce our vision. The TV show serves as the background noise of cultural imaging and how it can also determine our modes of perception

and shape our conceptualization of the world at large. How do we figure and ground ourselves? Perfect visual aide for Philosophy 101.

"FIGURE OF SPEECH is an impenetrably charming film trope: The face of Ida Orr is interspersed and superimposed with lines of text, creating of her a literal figure of speech. The sounds of Pennsylvania summer—the chirring of crickets, thunderclaps, a cooling rainfall—compose the soundtrack for this mysterious and evocative play between Mind and World."—Albert Kilchesty

1989, \$8mm, color/so, 6m (18fps), \$15

Local Activity

My life from before "birth" until the recent present. Multilayered imagery (rephotography of two 16mm films, one S8mm loop and timer-projected slides) express content/context as well as being a metaphor for the multi-dimensional factors that are encoded in my living consciousness. SEX—DRUGS—SYMBIOSIS—DEATH: The heartbeat of America.

1989, S8mm, color/so, 10m (18fps), \$20

See Know Evil

"To sanction vice and hunt decorum down." —Byron

Originally (late '70s) a 16mm film which was made by bipacking a Bolex with punched (leather punch) loop of black leader. Projected the 16mm film onto a cloth screen designed by sculptor Tom Watcke and rephotographed on S8mm. At one level a peep-hole film; voyeurism as detached lust. The hole as chimera. Schizoid masturbatory fantasy fulfilled. Sound and image lubricate the evils of pleasure. Two questions are posed: 1. Is knowledge more

privileged than vision? and 2. How does this quote from Byron contextualize the film?

1989, S8mm, color/so, 8m, \$20

The Shadow Knows

"A brilliant Super 8 poem of seductive, transient images bubbling and festering in the closet of the pious subconscious and mixed with the audio grunts, cries and prayers of that delirious hypocrite wallowing in the 'Heaven and Hell' of the righteous soul wet with the sweat of fever dreams." —Mike Kuchar

"The miasmic geography of spiritual and sexual fascism is bravely explored in Jerry Orr's THE SHADOW KNOWS. Since the dominant culture consistently lends credence to the paranoidly monkish notion of Woman as enticing corrupter, Swaggert believes he merely has to confess that Satan, in the guise of a woman, led him astray and, amazingly, he will be forgiven his trespasses. By this very process, foolishly impotent men become saints and kings, while women are reviled as worthless. whorish handmaidens of the Beast. It is precisely this history of abuse and oppression which is at the heart of THE SHADOW KNOWS." - Albert Kilchesty

1989, S8mm, color/so, 12m (18fps), \$25

Untitled 1989

An exploration of paradox, irony and betrayal within the American landscape. To whom, or to what, do we comment: "Just say no"? The insufferable loss of inalienable rights. What price have we paid during the evolution of our cultural/societal ethos? And how the American dream reveals its dark side contingent upon that process. Sound and image play havoc with the ordinary experience of cultural/societal perspectives on what it means to be an Ameri-

can. Is repression of truth and death of spirit of more value than blind allegiance to government-sponsored media propaganda and the greed it propagates?

1989, S8mm, b&w/so, 14m (18fps), \$30

Steve Osborn

Slipstream

A passage through a forest, propelled by a camera.

1973, 16mm, color/si, 5m (18fps), \$10

Polyphemus

A camera engages the mirror that reflects it, and the resultant film becomes a meditation on its own substance.

1974, 16mm, color/si, 6m, \$10

Persephone

A girl, a dog and other animals; an evocation of the myth those characters suggest.

1975, 16mm, color/si, 5m (18fps), \$10

The Fates

A single photograph, of a young child, is animated by all the things that it contains: the mechanics of the film strip that surrounds it; the texture of its grain; the range of its color; its implicit sound.

1978, 16mm, color/so, 9m, \$15

Four Flush

A film in the form of a poker hand: a succession of rolls, each of which sustains the illusion of a powerful hand, until the last roll calls its own bluff.

1979, 16mm, color/si, 14m, \$25

Dobbs

A requiem for a dear friend.

1980, 16mm, color/so, 5m, \$10

Anthem

The true meaning of the Star-Spangled Banner emerges from the base paths.

16mm, color/so, 2m, \$5

A Clean Slate

The flotsam and jetsam of eight sunken years. Six clusters remain; the rest has gone to the bottom.

1982, 16mm, color/si, 10m, \$20

The Morrow Plots

The nation's oldest experimental farm.

1983, 16mm, b&w/si, 3m, \$5

The Tools of Ignorance

The battery, as seen from the bleachers. An aerial drama in four acts, with running commentary from the heavens.

1983, 16mm, color/so, 8m, \$15

The Batter's Box

Three batters box themselves into a corner, unable to hit one out of the park.

1984, 16mm, b&w/so, 7m, \$15

The Municipal Garden

A love story in living color.

1984, 16mm, color/si, 3m, \$15

Vivian Ostrovsky

Movie

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Gisele Meichler. Sound by Ostrovsky and Patrick Genet.

From Paris to Berlin, from Amsterdam to Rio, from Jerusalem to New York. With a Super 8 camera shooting only at night.

Hungarian crooners, Indian tribal chants, opera arias and an occasional samba make up the soundtrack of this "hand-held" diary.

1982, 16mm, color/so, 10m, \$25

Copacabana Beach

A humorous glimpse of what happens every morning on the wavy sidewalks of Copacabana Beach.

Physical fitness Brazilian style, with a dash of soccer and hints of Carmen Miranda.

Super 8 blown up to 16mm.

Screenings: Festival de Jeune Cinema, Hyeres; Rio de Janeiro Cinematheque; Rio de Janeiro Film Festival; Centre Pompidou, Paris; Belfort Film Festival; Clermont Ferrand Festival.

1983, 16mm, color/b&w/so, 10m, \$30

U.S.S.A.

U.S.A. + U.S.S.R. or an attempt to combine both blocks together. A situation in which geopolitics loses its bearings. Filmed in Moscow, New York, Berlin. Super 8 blown up to 16mm.

Screenings: Millenium, N.Y.; Jerusalem Festival; Women's Film Festival, Montreal; International Avant-Garde Festival, Paris; Osnabruck Experimental Film Festival; Berlin International Film Festival.

1985, 16mm, color/b&w/so, 14m, \$35

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Jean Pecheux. Sound by Ostrovsky and Patrick Genet.

Sarah and Paul leave their native California once a year to eat their way through France. They test the Michelin guide's recommendations for three-star ratings (the top rating) and between meals still have time to do some wine-tasting at the best cellars.

The filmmaker follows them around in a second car...

1987, 16mm, color/b&w/so, 12m, \$25

Allers-Venues

Produced and directed by Vivian Ostrovsky. Edited by Ostrovsky and Gisele Meichler. Sound by Ostrovsky and Patrick Genet.

A month in the country. In summer, a group of friends rent a house in southern France. People come and go, making their way through chickens, dogs and cats.

Playful sounds and a wacky collage of music make up the soundtrack.

1984, 16mm, color/b&w/so, 15m, \$35

Eat

Produced and directed by Vivian Ostrovsky. Mix by Patrick Genet. 16mm edit by Francois Sculier. Among climbil in poetic beauti

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An observation of humans' and animals' table manners as they gulp down breakfasts, lunches, cocktails and dinners in a variety of situations.

1988, 16mm, color/so, 15m, \$35

Fred Padula

Ephesus

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roofshaking, soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their nonstop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday night delirium of black America we may never see again. The church has since been torn down.

Awards: S.F. International Film Festival, Harold Zellerbach Award; Foothill College Independent Film Makers' Festival, First Prize.

Shown: Flaherty Film Seminar; Popli Ethnological Film Festival, Chicago; Tours Film Festival; Melbourne Film Festival; N.Y. Film Festival.

1965, 16mm, b&w/so, 24m, \$25 Available for sale on videotape. Among climbing films, EL CAPITAN is without peer in poetic beauty.

Royal Robbins

EL CAPITAN

THREE CLIMBERS FRED PAPULA

GARY COLLIVER RICHARD Mª CRAYEN LITO TEJADA-FLORES

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GLEN DENNY

GRAND PRIZE

Festival International du Film D'Aventure Vecue La Plagne, France

GRAND PRIZE

Filmfestival Internazionale Montagna Esplorazione Trento, Italy

GOLD MEDAL

Festival International du Film Alpine Les Diablerets, Switzerland

SECOND PRIZE

International Bergfilme Munchen Munich, Germany

GRAND PRIZE

Banff Festival of Mountain Films Banff, Canada

GRAND PRIZE
Mountainfilm

Brilliant! Captures the essence of the "Big Wall"... The best climbing film I've ever seen! Yvon Chouinard

The line between gulps of void

Gary Snyder

and solid rock straight up and down – hair-raising,

funny, pure beautiful.

Telluride, Colorado, U.S.A.

EL CAPITAN is one of the very best climbing films around. It

deserves to circulate.

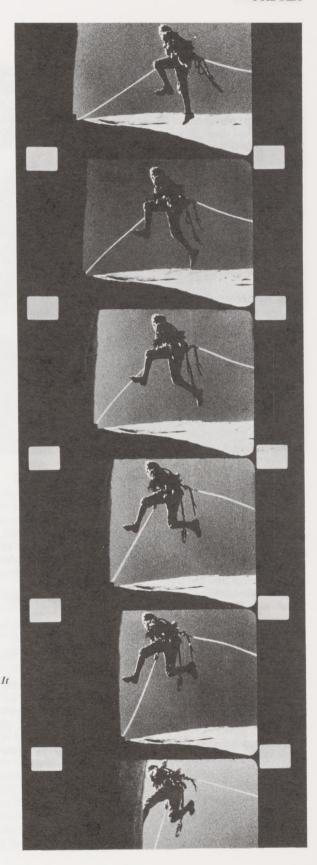
Doug Robinson

Outside Magazine

EL CAPITAN is a visually stunning and psychologically revealing film of four climbers' three day trek on the face of Yosemite Valley's famed El Capitan.

60 minutes, 16mm, color

EL CAPITAN 47 Shell Road Mill Valley, CA 94941 415-388-3649



PADULA

Artist Speaks

Interview with local artist William Kaiserling, Jr. (filmmaker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on."

1966, 16mm, b&w/so, 7m, \$8

Two Photographers: Wynn Bullock and Imogen Cunningham

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies and their work. Above all, we get to know them personally in their own environments.

1967, 16mm, b&w/so, 29m, \$25 Available for sale on videotape.

Anthology of Boats

A comic documentary of a San Francisco State College Art Department design class that takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy officials.

1968, 16mm, b&w/so, 5m, \$6

Little Jesus (Hippy Hill)

Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anaesthetizing gas masks dispensing Cannabis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

1969, 16mm, b&w/so, 15m, \$20 Available for sale on videotape.

El Capitan

"EL CAPITAN is a visually stunning and psychologically revealing film of four climbers' threeday trek on the face of Yosemite Valley's famed 3000-foot vertical desert, El Capitan." — Ken DeRouex, S.F. Museum of Modern Art

Awards: La Plagne, Trento, Les Diablerets, Munich Banff and Telluride film festivals.

16mm, color/so, 60m, \$75 Available for sale on videotape.

Tom Palazzolo

America's in Real Trouble

Tom Palazzolo's rapid-fire, seemingly spontaneous documentary style captures Chicago with pizazz. For more than ten years, Palazzolo has been delivering to us his captured visions—body builders, senior citizens, erotic parlours, weddings, deli owners, and the like—as if he had harnessed them in a cinematic butterfly net.

"The love of events that bring people together, revealing at once the absurdities and tenderness of the human comedy, plus a sharp eye for Americana, characterize and permeate the Palazzolo films."—Kevin Thomas, L.A. Times

AMERICA'S IN REAL TROUBLE is a patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, innuendoes, visual similes, counterpoints, puns and contrapuntal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz." —John Heinz

Collection: Museum of Modern Art. Invited to Commie Film Festival, Leipzig, East Germany.

16mm, color/so, 15m, \$20

The Bride Stripped Bare

The unveiling of Chicago's 5-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Award: Ann Arbor Film Festival and Tour.

1967, 16mm, color/so, 12m, \$15 Available for sale on videotape.

Campaign

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Amphitheater and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

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"The macing scene will take your breath away." —Hubert Humphrey

16mm, color/so, 12m, \$15

He

Some of the myth-heroes, folk personalities and superstars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham and Bee Bumble and the Stingers.

The nude beach scene done in 5-below weather was the first film in Chicago to exploit the beauties of the male body (and was for a time censored here). The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people." —Scott Bartlett Sheldon Renan liked it.

1967, 16mm, color/so, 8m, \$10 Available for sale on videotape.

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"O" refers to the center point in the picture frame around which people and objects revolve. There are no static images in the film. The film divides ito two parts: figure dominates ground; second half, ground dominates figure. Other theories normally associated with painting are used as theories of unity within variety (images re-

peated with variations in size and color). Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

"...makes the most surprising beauties of movement." —Ernest Callenbach

Award: Bellevue Film Festival, First Prize.

16mm, color/so, 12m, \$15 Available for sale on videotape.

Love It/Leave It

"LOVE IT/LEAVE IT is a raucous treatment of patriotic color, football, nudity and parades set to a refrain of 'Love It' and coalescing into Tom Palazzolo's nightmare rendition of America the Awful. It sounds the theme song of this program [at the Whitney] and gives you a pretty good start on deciding to 'Leave It.' "—Archer Winston, N.Y. Post

"...as filmmaking it's riveting." — N.Y. Times

"A part of it looks like the kind of out-of-control patriotism...of Desert Storm." —J. Hoberman

1972-73, 16mm, color/so, 15m, \$30

Enjoy Yourself—It's Later Than You Think

Made with Bernie Caputo and Jeff Kreines.

"Palazzolo, Caputo and Kreines are able to look beyond the silliness of the contests the oldsters are asked to enter and the opportunism of the speeches of various politicians to discover that these old people, some of whom perform in a joyous ama-



Marquette Park by Tom Palazzolo

teur musical revue, are clearly having a pretty good time on what is possibly an all too rare outing."—Kevin Thomas, *L.A. Times*

"With a title taken from the corny hit song of the '40s, EN-JOY YOURSELF follows the antics of old folks as they participate in a variety of song, fun and games. There's an energetic rendition of 'Hello Dolly,' a paper-plate throwing contest, and hula dance by six women in their 70s who introduce their act by explaining that they're 'young of heart and got a lot of nerve.' "—Gene Siskel, *Chicago Tribune*

"ENJOY YOURSELF is a lovely funny documentary about an old folks day in the park, the senior citizens are rounded up for games...and a particularly gaudy and very large red pillow is awarded by an embarrassed Lt. Governor to a man who says he's never won anything in his life and does not seem especially happy to have won such a pillow—the movie smiles about human nature."—Roger Ebert, *Chicago Sun Times*

16mm, color/so, 20m, \$25 Available for sale on videotape.

Hot Nasty

A day at your local massage parlor (Big Bertha's) in Chicago. While talking about the hangups of their customers some of the girls act out their own. They also tell their feelings about this sort of work (one of the few "non-skilled" jobs that pay women a "decent" wage); although, like waitresses, their salaries are almost all in tips. Through all the strange tales (about their customers) we come to feel a genuine affection for the girls, and begin to real-

ize that perhaps they are in some way sexual social workers who perform a necessary (?) service for people...(not as well adjusted as myself).

16mm, color/so, 15m, \$20

Ricky and Rocky

Made with Jeff Kreines.

Ricky (Italian) and Roxann (Polish) arrive at a "surprise" wedding shower given by Ricky's side of the family. The gifts they receive are held up for the approval of the relatives (who along with the gifts steal the show from the young couple).

"Palazzolo and Kreines bring compassion and wit to their film on a lower middle class back yard wedding shower; cinema verite can be a treacherous form, lending itself to facile and

PALAZZOLO



Added Lessons by Tom Palazzolo

often cruel distortion...

"They respect the well-meaning spirit of the occasion and the genuine gratitude of the honored young couple, yet let us see the rich humor in social gatherings."—Kevin Thomas, L.A. Times

Awards: Ann Arbor Film Festival; Bellevue Film Festival, prize from James Broughton.

Shown: Robert Flaherty Film Seminar.

16mm, color/so, 15m, \$20

Mr. Tri-State

Made with Jeff Kreines.

A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the Midwest." George, one of the contestants and owner of a health club, explains the why and what for, while Chuck his friend walks away with first place.

See what they go through and share the excitement and fulfillment of winning. "Makes all those work-outs worthwhile." A look at some people and a way of life you might otherwise never experience.

Shown: Ann Arbor Film Festival; Robert Flaherty Film Seminar.

16mm, color/so, 12m, \$15

Jerry's

For 29 years Jerry Meyers has screamed and yelled at the customers who came into his deli—the film attempts to explain why people keep coming back for more.

"A top award for the Fastest Camera in the Midwest. To have captured the essence of Jerry and his deli-in-action proves this filmmaker one of the few who can make the documentary a high art form, comparable to the best portraiture painting; and taking it, possibly, one step farther."—Larry Jordan, Judge

Awards: Ann Arbor Film Festival and Tour; Bellevue Film Festival, First Prize (short film category).

16mm, color/so, 9m, \$15 Available for sale on videotape.

Marquette Park

Frank Collin, the leader of the Nazi organization, has since become a name in the headlines with his attempts to march into Skokie, a predominantly Jewish suburb of Chicago. Their right to march is being tested in the Supreme Court.

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"MARQUETTE PARK is a steamroller of raw cinema verite, an unsettling look at the reaction of white residents to a black march into their neighborhood, and the role played in generating hostility by local Nazi organizers. Palazzolo, a veteran Chicago filmmaker whose earlier works come as close as any to embodying a 'Chicago style' of personal documentary, and Mark Rance, a student at M.I.T., have shot the events of a single afternoon from behind the 'white lines' in a straight and even-handed looking fashion, without a trace of moralizing or manipulation." —Ron Epple, Filmmakers' Newsletter

Award: Kenyon Film Festival. Shown: Cannes Film Festival, 1977; Ann Arbor Film Festival; Independent Expo; Bellevue Film Festival.

1976, 16mm, color/so, 25m, \$30

Sneakin' and Peakin'

Made with Mark Rance.

We traveled to Indiana back roads to see and shoot the annual Miss Nude Universe Contest held at a "notorious" nudist camp. They wanted \$15 a head at the gate so we parked down the road and crawled through the brush. Once in, we encountered truckers and hundreds of Sunday photographers straining

for a shot at the contestants. Afterwards we joined the quest for stray women willing to pose. After a quick success we headed home with our catch in the can. (This film also contains shots of the Mr. Nude Trucker Contest.)

1976, 16mm, color/so, 15m, \$25 Available for sale on videotape.

I Was a Contestant at Mother's Wet T-Shirt Contest

I used high speed 7250-sometimes pushed to 3200 ASA-to record three nights at Mother's, a Chicago lounge. The film is a record both of the events there and of my own presence and gradual gaining of access. The last two thirds of the film deals with what was termed the "World's Series" and consisted of winners from previous contests. The second place "loser" (there was only one prize) turns out to be the most interesting person on camera—she speaks philosophically about life as the management fondles money.

1977, 16mm, color/so, 25m, \$35

Labor Day: East Chicago

"LABOR DAY: EAST CHICAGO is a documentary about a group of working-class Lions Club members on a holiday outing. There are overweight, doughy people in tank tops, kids in a bicycle decorating contest, a beauty pageant—a very kitschy situation, but, happily, the filmmaker isn't low enough to laugh at his subjects..."—Ann Arbor Film Festival, University Newspaper

"The indisputable highlight...is a beyond deadpan question-andanswer session between the Lions' MC and the prospective beauty queens, whose public



Hey Girls by Tom Palazzolo

poise and cultural conditioning are here put to the test. In these days of inflation, how do you feel about going dutch treat on a date? (She doesn't approve.) What activity should be established for young people here on the East Side? (Disco.) And so on. Palazzolo has always brought a respectful lens to bear on the most laughable and lamentable customs of Chicago's citizens, and this Labor Day cameo is no exception... But the real virtue of the film is its study of the ideology of beauty, East Chicago style." -B. Ruby Rich, Chicago Reader

Award: Ann Arbor Film Festival. 1979, 16mm, color/so, 25m, \$40

Nonna

A film about my grandmother, now in her 90s, as she shops, eats and talks about her life, family and the deaths of her husband and son, Joe.

1979, 16mm, color/so, 20m, \$25

It's This Way at Deel Ford

This film follows a film crew as they make a TV spot for a Ford new/used car dealer who (even though he is dressed in white) is not the kind of person you'd buy anything from. As the commercial is being filmed, I also turn the camera on a salesman who is trying to unload a used car on an unsuspecting woman—hoping she will buy on time so he can charge her 17% interest.

1980, 16mm, color/so, 15m, \$20

Marquette Park II

"MARQUETTE PARK II trains its central gaze on the official onlooker: the media [covering the event of a march by the Chicago-based Nazi Party].

"The film's opening structure gracefully orders its priorities, giving us a flag-waving antifascist crazy, followed by Nazi clubhouse antics, displaced in turn by an emblematic TV screen in the center of the frame—a sly comment on the media identity of this event. Later there's a silent shot picturing the arrival of the press corps on the scene... At Marquette Park, Palazzolo and Rance provide us with priceless scenes of the on-the-spot reporters in the very act of recording their stream-of-consciousness impres-



PALAZZOLO



Tattooed Lady by Tom Palazzolo

sions. The process reeks with such schizophrenia that the credibility of on-location truthtelling will never be the same.

"...The intercutting of the media's presence, the Nazi's activities, and the media reporting of the day unmistakably points up how seriously the press treated an eminently ludicrous display. The earnest, deadpan tone of the reporters and television newsmen granted an aura of historical importance to the Nazi's buffoonery... [The film's] high points (which are many) show the real value of documentary." —B. Ruby Rich, *Chicago Reader*

1980, 16mm, color/so, 35m, \$55

Note: MARQUETTE PARK and MARQUETTE PARK II may be rented together for the price of \$50.

Anderson/Loosely

We followed John Anderson and his running mate Pat Lucy as they kicked off their 1980 presidential campaign with an appearance in the Calumet City (a suburb of Chicago) Parade, where they encounter clowns, children, adults who don't know who they are and a drunken lady who has more charm than any of the candidates.

1981, 16mm, color/so, 15m, \$20

Caligari's Cure

My work has always depended on outside sources, whether it's an artwork from another period or people, events, and places from my own past or present. I use this material as a springboard.

Both as a student and a teacher I have spent most of my adult life in an art environment. This present work combines formative memories of Catholic school with the other half of my life-the museum and school of the Art Institute of Chicago. I have always wanted to do a remake of Robert Wiene's THE CABINET OF DR. CALIGARI, both because the film is very interesting to me in a psychological sense and to reflect my interest in art and film history.

"CALIGARI'S Cure is Tom Palazzolo's first fictional narrative film and also his first feature... The film is a comic fantasy that presents the filmmaker's memories...as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art. The subjectively distorted, expressionist sets of the original German film, for instance, have been transformed into a junky, cartoon-like, and distinctively American version that reflects Palazzolo's involvement with contemporary painting as well as with film history." -Callie Angell, New American Filmmakers Series, Whitney Museum of American Art, N.Y.

1982, 16mm, color/so, 70m, \$75 Available for sale on videotape.

Note: For an additional \$10 rental fee, any other film by Tom Palazzolo will be available for showing with CALIGARI'S CURE.

At Maxwell Street

"Maxwell Street since the late 1800s has been the city's best site for free enterprise, flea market, black market, blues bands on the corner, watch bands up to the elbow, fresh fruit and greasy sausage, hawking and gawking. There is a steady parade of picture-takers passing stands, booths, stalls, and heaps of merchandise. They wear Nikons as jewelry. They seek icons of poverty.

"AT MAXWELL STREET demonstrates a remarkable mode of filmmaking. To let a handful of beginning students aim camera and microphones might invite a primer of errors. But Palazzolo instead achieves, with grace, an honest essay. A quality of awkwardness and improvisation comes about which fits the action indigenous to the street. Though his pedagogy may appear scattershot, Palazzolo's film is stamped with his characteristic humanism, relish of oddballs, and instinct for mysterious detail. His editing harmonizes a phenomenological grab-bag of disparate footage without homogenizing its true roughness. The music Paul Gartski created for the film is entrancing, and is an essential ingredient. The discipline Palazzolo exercises over his many sources is subtle and winning." -Bill Stamitz

Award: Ann Arbor Film Festival, 1984.

1984, 16mm, color/so, 45m, \$40

Lilly's World of Wax

"The Lilly of the title had run the 'World in Wax Musee' at Coney Island for 54 years until her recent retirement. Palazzolo's original intent was to film a scheduled auction of the contents of the museum, a wonderful idea, but because the collection may be sold as a unit, the director found him-

self on Coney Island making a new film, and probably a better one.

"Lilly leads the camera on a tour of the museum with the lights and wires being dragged along before the eyes of the audience. The woman insists on looking into the camera as she delivers her absurd and touching stories about the figures.

"As Lilly's helpers toast her and say how much they will miss her, she admits to us that her wax figures 'made mistakes.' But, she says, 'I don't believe there is a hell. I believe we pay for our sins here on earth.'

"It is good news for those who love good films that Tom Palazzolo's latest film is one of his best." —William J. Leahy

1987, 16mm, color/so, 28m, \$35

Added Lessons

ADDED LESSONS, the sequel to Palazzolo's 1982 semi-autobiographical film, CALIGARI'S CURE, continues his self- expressionistic exploration of the psyche of his alter-ego, Francis, now a young man adrift in a hallucinatory dreamscape of painted sets. Structured as a deconstruction of the early surrealistic films of the 1920s, the film shows Francis's struggle to satisfy the contradictory demands of mother, society and his own fantasy life. The film features Chicago performance artists Carmella Rago, Jim Grigsby, Lynn Book, Liam Hayes, Jack Heilbig and many others.

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"There is some wry humor in ADDED LESSONS about the place of art in urban society. There is also an interesting examination of the quest for a spiritual marriage in a blatantly carnal world... Bernie Beckman's inventive sets set the proper mood." —Chicago Sun Times

"Palazzolo assaults the barriers of preoccupation, complacency, common sense and good taste." —Chicago Magazine

16mm, color/b&w/so, 75m, \$140

Note: ADDED LESSONS may be rented with CALIGARI'S CURE for the special price of \$200.

Hey Girls

Based on a cartoon by Heather McAdams.

A live-action cartoon come to life, starring Heather McAdams and film students. An antiharrassment guide for women.

"This funny look at how women can battle back at creepy guys who ogle them mixes innocence and street smarts to produce hilarious results." —Lynn Voedisch, *Chicago Sun Times*

16mm, color/so, 5m, \$10

Tattooed Lady

I met the tattooed lady at an old amusement park in Chicago (the now destroyed Riverview Park).

"Palazzolo's camera moves from morning to night as the beautiful love story of the tattooed lady and the sword swallower unfolds. He sets the story against the humid atmosphere of the park. From a psychological point of view, this is probably the most complete and emotional of all his films." —Roger Ebert, *Chicago Sun Times*

16mm, color/so, 14m, \$30 Available for sale on videotape. Special Packages: SEXUAL CHICAGO

Includes: SNEAKIN' AND PEAKIN', HE, HOT NASTY and I WAS A CONTESTANT AT MOTHER'S WET T-SHIRT CONTEST.

16mm, color/so, 63m, \$50

POLITICAL CHICAGO

Includes: AMERICA'S IN REAL TROUBLE, LOVE IT/ LEAVE IT, CAMPAIGN, ANDERSON/LOOSELY and MARQUETTE PARK I

16mm, color/so, 82m, \$65

Bob Parent

Exsemabfi: Festa No. 1

This film is essentially an audiovisual experience. The basic footage was shot on Mulberry Street in the heart of New York's "Little Italy" neighborhood during the annual street festival (festa, in Italian) in honor of San Genaro. Special camera and laboratory techniques are used to express a trip through the maze of people, food and gambling booths. Starting with a seeming reality, the pomp and flash of the street band modulates to the frenzy and artificiality of the so-called "charitable benefit" through the use of prisms, accelerated motion, and motion blurring with the camera and a recurring drift from the positive image through a solarized transition into a negative and back by experimental processing. Sound for this basic theme of about 4 1/2 minutes was recorded "wild" on location using medium quality cassette equipment so as to add a slight tinny-ness to its otherwise reality.

The sequences for the six parts are in the following order:

VISUAL: positive, negative, negative combination, positive, positive combination, and negative.

AUDIO: normal, 2X, 2X reversed, 4X, 4X reversed, and 8X.

EXSEMABFI: Experimental Semi-Abstract Film.

Award: Yale Film Festival, 1972. Received second prize from Robert Nelson, and a Special Mention from Hollis Frampton.

16mm, b&w/so, 27m, \$30

Transformations on a Soho Street

TRANSFORMATIONS ON A SOHO STREET is an attempt at extending the documentary film away from traditional institutional mentality and into a candid, intimate experience and commentary of the event. While one of the basic precepts of still photojournalism is to let the subject dictate, or inspire, the treatment and result, most documentary films still originate from a pre-determined structure and script that is occasionally re-adapted during the filming.

The film breaks away from tradition by letting the subject inspire and determine both the form (or structure) and the visual approach (camera) during the filming. Scant information was available prior to the happening beyond what could be obtained from the poster (later used for the title). The structure—essentially chronological rather than intercut and tightly edited—became evident as long-

running, fluid takes (sometimes with the camera becoming part of the happening) evolved. The result of this intimacy with the subject is a dance film (in addition to being also a documentary) in that improvisational choreography occurs within the camera and editing as well as on the street.

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16mm, b&w/so, 20m, \$20

Alice Anne Parker

a.k.a. Anne Severson

I Change I Am the Same

A short, hilarious film of a woman and a man in various stages of undress—in their own and each other's clothing.

You in your clothes. Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

Shown: New York Film Festival; Cannes Film Festival; Toronto International Women and Film Festival; American Cultural Center Women's Film Festival, Paris; Femmes et Films, Paris, 1975.

1969, 16mm, b&w/so, 40 seconds, \$5

Riverbody

A continuous dissolve of 87 male and female nudes.

"The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form." — B. Ruby Rich, Chicago Art Institute

Shown: Ann Arbor Film Festival; Toronto International Film Festival; Edinburgh International Film Festival; Johns Hopkins University Human Sexuality Film Festival.

1970, 16mm, b&w/so, 7m, \$10

Introduction to Humanities

My first year Humanities class at the San Francisco Art Institute steps before the camera and introduces itself one by one. This film is an appropriate complement to NEAR THE BIG CHAKRA and should be shown immediately after.

Shown: American Cultural Center Women's Film Festival; Buffalo Women and Film Conference.

1972, 16mm, b&w/so, 5m, \$5

Near the Big Chakra

An unhurried view of 37 human female vaginas—ranging in age from three months to 56 years.

"Neither clinical nor leering, its strange neutrality makes it possible for the viewer to be simultaneously fascinated, repulsed, awestruck at the diversity of women's genitals, and finally, at their universality." —Ms. Magazine

"The impression made by this film, its impact—has been enormous... This film is a new approach to our femininity." — Agnes Varda, *Image and Sound*

1972, 16mm, color/si, 17m, \$30

Animals Running

A continuous stream of animals from bison to splinters of fishes.

"...a serenely beautiful...study of animal life in continual movement—bees swarming, birds in flight, deer running. Photographed in high-contrast black and white, ANIMALS RUNNING is like a series of engravings come to life and its sense of delicacy is heightened by what sounds like rippling xylophone sounds."—Kevin Thomas, L.A. Times

Shown: National Film Theater, London; Venice Bienalle, 1974; Films by Women/Chicago 1974; Buffalo Women and Film Conference.

1974, 16mm, b&w/so, 23m, \$25

The Struggle of the Meat

When I was editing my last film, ANIMALS RUNNING, a collection of images grouped themselves together but refused to be included in the film. I spliced them together and put them aside. At the same time I was experimenting with sound loops, inspired by John Lilly's work with dolphin language. Briefly, he discovered that when exposed to a repeating

loop in a relaxed atmosphere, a subject would begin to hear sounds or words other than those recorded. I made some loops and found that the phrase "the struggle of the meat" was a particularly evocative one.

THE STRUGGLE OF THE MEAT is a collection of accumulating images in sync with this phrase.

Produced with the assistance of the Royal Belgian Film Museum and Agfa-Gevaert.

1974, 16mm, color/so, 4m, \$5

Brian Patrick

Testimony

This film was shot for an undergraduate thesis at the budding Ohio University Film School in Spring, 1969. It is a cinemaverite portrait of a Pentecostal religious group in Athens, Ohio.

"Interviews with several of the parishioners and handheld shots of members giving public testimony in downtown Athens counter with shots of dancing, preaching and singing in the church to provide an authentic picture of these people." —Richard Blumenburg, Critical Focus

Awards: First Place, Ohio University Film Festival, 1971; First Place, Ohio State Film Festival, 1970; Special Mention, Esquire Student Film Festival, 1970; Third Place, Baltimore II Film Festival, 1971; Special Mention, Monterey Independent Film Festival, 1971.

Shown: Anthropological Film Conference, Temple University, 1970; WNET (PBS), 1971.

1969, 16mm, b&w/so, 17m, \$20

Honey/Moon

In Spring, 1970, the war protests brought the National Guard into Athens (Ohio University). I somehow found myself married and going on a honeymoon to Mexico on a three-cylinder 500cc Kawasaki. The film was shot with a Super 8 camera, enlarged to 16mm, and edited on a flat-bed. It is loosely formed around the idea of an earth journey, using the river as a structural motif. The Super 8 film gives the picture an ultra-realism associated with the home-movie aesthetic. The music from George Harrison's Wonderwall album seems to contribute to the magical quality of the film. The film was completed as a graduate thesis work the year we were divorced.

Award: First Place, Huntington Galleries Film Exposition, 1973.

1973, 16mm, color/b&w/so, 18m, \$20

On Their Honor

I discovered the Hocking Honor (prison) Camp one afternoon backpacking. The film is a cinema verite portrait of the camp with much time spent living with the men. I had to find out the hard way that prison is boring, mundane and the inmates are basically shy. In fact, it can be so boring that I was compelled to be more aggressive, directing and setting up events for the camera. I began to impose myself more and more

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PATRICK



Testimony by Brian Patrick



Egyptology by Brian Patrick

upon the inmates, with the camera bearing down close letting them tell what got them there and what their future hopes were. A few years later, I was told that the men that were paroled at the end of the film never succeeded in staying out very long.

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Awards: Special Mention, American Film Festival, N.Y., 1976; Special Mention, Athens International Film Festival, 1975.

Shown: O-NET (PBS), 1975.

1974, 16mm, color/b&w/so, 30m, \$30

Egyptology

This film was shot during a tenday whirlwind tour of Egypt with my mother in December, 1977. The film found its character during filming-my common preconceptions of the ancient place mixed with a strange cynicism for the reluctant Egyptian hosts. The film's structure follows the satirical aspect of a travelogue blended with the awe and inspiration of a mystical acid trip. For me, the film serves as a visualization of images reminiscent of memory. In the end, you are brought back, reminded of your enlightened experience: Now you are an Egyptologist!

Awards: Special Merit, S.F. International Film Festival, 1979; Special Merit, Athens International Film Festival, 1980; U.S. Film Festival, 1979.

1979, 16mm, color/b&w/so, 18m, \$20

The Hideout

Not long after taking a faculty position at the University of Utah, I was asked to produce another film on prison. This film is a cinema verite portrait of the Utah State Prison. In a sense, I wanted to pick up from ON THEIR HONOR with the theme of recidivism-the revolving prison door. On the surface, the film documents the bureaucratic process in which the inmates find themselves caught. Within the rigidity of the system are the prisoners-real people trapped in their own ambivalence toward freedom and security. THE HIDEOUT shows men who repeat crimes and call prison home. Is this place a deterrent or sanctuary? Newsday magazine says: "May jar your preconceptions about prison."

Awards: Merit Award, Athens International Film Festival. Nominated for a Rocky Mountain Emmy Award.

Shown: U.S. Film Festival, 1983; Mill Valley Film Festival, 1981; Margaret Mead Film Festival, 1982; American Museum of Natural History, N.Y.; KUTV (NBC affiliate); WNET (PBS), N.Y., 1983.

1981, 16mm, color/so, 83m, \$60

Dance Journal

This film is a record of the University of Utah Performing Dance Company's tour of England and Scotland. Loa Mangelson, the company director, anchors the film by reading from her private journal after the tour was completed. Since the company danced in almost every conceivable location (ocean beaches, old castles, tiny gymnasiums) on the trip, it was impossible to maintain strict continuity. I approached the filming and the editing recalling Maya Deren's earlier work on cine dance. The best parts are the individual dances juxtaposed



The Hideout by Brian Patrick



Dance Journal by Brian Patrick

PATRICK

from one landscape and location to another without breaks in moving continuity—real cinematic choreography!

Award: Second Prize, Dance on Camera Film Festival, N.Y.

Shown: U.S. Film Festival, 1984. 1983, 16mm, color/so, 30m, \$30

Lyle Pearson

Ahead in Paris

In France, Louis Lumiere invented the motion picture and he developed the first motion picture projector. AHEAD IN PARIS combines the subjects of Lumiere-city streets and everyday life-with the technique of Georges Melies. Other films have tried the same sort of thing-by Emile Cohl, Feuillade et al.-but not for some time. This is Paris, 1970, including footage shot at Nanterre, home of much student rebellion, beginning and ending in an area rebuilt from the hospital where Jean Cocteau wrote Opium.

16mm, color/so, 7m, \$15 Available for sale on videotape.

Flash

A difference between black and white. My most popular film.

16mm, b&w/so, 3m, \$15

Funk

In 1979 Andy Young claimed the King of Morocco would soon be deposed. He wasn't but this may be your last chance to see him, along with Kurt Waldheim and the Queen of England. A Moroccan newsreel bought in the casbah in Fez, reedited for ten years, also features a genuinely painted desert wedding, J.F.K. at the United Nations and an Olympics. Hindi/Arabic soundtrack. Perhaps contains some Beatles music. An international TERROR TRAIL (see below).

16mm, b&w/color/so, 10m, \$20

The Grand Canary

I kept wanting to call this THE BIG CANARY, facetiously: the title is the English translation of Gran Canaria, the island south of Spain where the action takes place. It's just a little travel movie with a lot of speed. Maybe not LAND WITHOUT BREAD, but it moves.

16mm, color/so, 3m, \$15 Available for sale on videotape.

Lackluster

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects in lots of color. "Like a trip," said Bad Kathy.

Shown: Foothill Film Festival, 1968; Paris en Film Festival, 1974.

16mm, color/so, 3m, \$15

Meanwhile

Two parts:

One—an intense survey of my room, in stop motion, very speedy.

Two—A more ethereal semiencounter between a girl (Bad Kathy), a cat and a plant in the garden next door. Who's what, and what's the plant? Is it legal?

Breathing on the soundtrack enhances the mood of both sections.

Shown: Berkeley Experimental Film Festival, 1968.

16mm, b&w/so, 3m, \$15

Pterodactyl

The most shocking, terrifying experience of your life. A prehistorical reptile invades and almost destroys the United States, particularly the Marine Corps and television.

16mm, color/so, 12m, \$20

Secret of Quetzalcoatl

Credits: Lyle Pearson and Jerry Rodgers.

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form the soundtrack.

16mm, color/so, 3m, \$15 Available for sale on videotape.

Terror Trail

Edited by Lyle Pearson.

"Fantasia in C for Piano, Orchestra and Chorus," by Beethoven. Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, Bob Steele and Syd Saylor in an ode to the old Western. Footage from old films, put together under the influence of MARIEN-BAD, or something else.

16mm, b&w/so, 20m, \$25

Dena Penniston

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Dance With the Toothpaste Man

DANCE WITH THE TOOTH-PASTE MAN is a silent conversation utilizing the tools of shadows and kitchenware to illuminate the absurd and the ephemeral aspects of the push and pull in a relationship.

1987, 16mm, b&w/si, 16m, 5m (24fps), \$10

Philip Perkins

A Window

A WINDOW is an animated haiku about feeling the rain splashing onto one's face.

Other distribution: Northwest Film Study Center, Portland, OR.

1975, 16mm, b&w/so, 1.5m, \$8

Bright

An animated film setting forth a way of viewing the universe.

"A cosmic abstraction." —Pacific Film Archive

Shown: Pacific Film Archive "International New Trends in Animation" show, 1976; Portland International Film Festival, 1978; Northwest Animators Collection/Touring Package, Northwest Film Study Center, 1978.

Other distribution: Northwest Film Study Center, Portland, OR.

1976, 16mm, color/so, 3m, \$5

Time Passes

"TIME PASSES is Phillip Perkins' realization of everyone's penchant for people and places. In it, personal recollections intertwine with cinematic symbols that arouse universal empathy. The scenes are by turns moody and witty, the mood not quite melancholy, the wit warm and simple. Some settings are familiar while others are mysterious and unique. Very powerful graphic land and seascapes are contained by the essence of a thousand home movies. But unlike home movies, which tend to look alike, TIME PASSES is very much Perkins' own visual thanksgiving. By skillfully tapping our memory reflex, he gives us a tour of his own recent years which we can readily understand and appreciate." -Tom Cooke, KRON-TV, San Fran-

1978, 16mm, color/si, 18m, \$30

Works on Paper

An animated film.

WORKS ON PAPER is an abstract brush drawing in motion. It consists of variations on a basic theme of black ink on white paper, which presents a series of subtle changes and transformations achieving very complex effects with the simplest of means

Other distribution: Northwest Film Study Center, Portland, OR.

1978, 16mm, b&w/si, 4m, \$10

Sidney Peterson

The Cage

We were trying to say goodbye to an epoch, the one into which we had been driven in Apollinaire's "Petite Auto."

The adventures of a detached eyeball. Resources limited, content almost unlimited. Most celebrated shot: artist with head in birdcage.

"Marks the emergence of a naive-sophisticated style."—S.P., The Dark of the Screen

"...one of the originators of the American avant-garde cinema. The five films he made in San Francisco between 1947 and 1950 have become classics; they have influenced the cinematic education of many of the best filmmakers of subsequent generations."—P. Adams Sitney

"One of the greats, a pioneer of the American experimental film... With his sharp, proto-Funk assemblages of wild sight-gags and free associations, he celebrated those aspects of the Rene Clair and Bunuel/Dali films that were indebted to the work of Chaplin, Keaton, and Laurel and Hardy." —Walker Art Center, Minneapolis, program notes

"Peterson's films affirm the emergence of this new artist, the American experimental filmmaker." —Jon Gartenberg

1947, 16mm, b&w/si, 25m, \$45

Clinic of Stumble

"A lovely, comically solemn dance film composed of superimposed images." —Vincent Canby, *N.Y. Times*

"It's an astonishing little dance film because the film and the ballet are indivisible—neither could exist without the other. It's not just a photographed dance. It's an organic work of art."—Joseph Gelmis, Newsday

1947, 16mm, color/so, 16m, \$45

The Potted Psalm

Made with James Broughton.

"That was the greatest film we've ever seen." —a solitary couple at the premiere.

1947, 16mm, b&w/si, 25m, \$45

The Petrified Dog

Scrambled *Alice in Wonderland* with brutiste track. Pierre Schaeffer (musique concrete) threatened to sue.

"Chases within chases. A mother runs after a child. A man...seems to be pursuing himself. A woman who has been nibbling her lipstick through half of the film is pursued by a man. The pursuit of art is represented by a painter daubing at a landscape in an empty frame."

—TDOTS

1948, 16mm, b&w/so, 18m, \$45

The Lead Shoes

"THE LEAD SHOES issued almost totally without flaw..." — Parker Tyler

1949, 16mm, b&w/so, 18m, \$45

Mr. Frenhofer and the Minotaur

Based on Le Chef-d'Oeuvre Inconnu, Balzac's Abstract Expressionist parable.

"...should be studied by experimental filmmakers in every detail." —Parker Tyler

"We are at the crux of Peterson's genius: his ability to for-

mulate a new perspective and to test its implications." —P. Adams Sitney

1949, 16mm, b&w/so, 21m, \$45

Man in a Bubble

There is a wild sound in the streets where once bells called men to prayer and choruses chanted in march time to the decibels of an infernal brimstone cacophony from which the damned in a Boschean hell sought refuge in the solitude of the philosopher's egg, the transparent bubble of the alchemical Hermetic vessel. MAN IN A BUB-BLE is a short documentary about personal acoustical space in an age of intolerable noise. Some stuff their ears against the electronic smog. Others wear headphones. A few scream and very few begin to discern in the deafening uproar the emergence of a Tondichtung worthy of the urban primitivism which gives birth to it. The film was shot in Chicago and New York.

"Peterson has always been good on street photography, and the fragmented views of New York and Chicago have a jangling abrasive kick." —J. Hoberman, Village Voice

"I think you've managed one of the happiest most hopeful visions of yr life withOUT one jot of sentimentality to spoil it. The 'dancers'/skaters, each wrapped in his or her own 'bub' is a tough weave of HARD joy... Bravo!"—Stan Brakhage

1981, 16mm, b&w/so, 15m, \$45

All of the above films also distributed by Film-Makers' Cooperative, N.Y.

Kon Petrochuk

Andros Diode

A film about a specific place, an island, and fragments of images that serve as fragments of memory. A comparison is made between the types of images recorded after a two-year break in filming. Generally, the images break down into mystical and pragmatic.

16mm, color/so, 15m, \$25

Moomoons

A film that is part documentary and part experimental collage as it presents information about modern technology and the processing of cows. It's more of a poetic barrage than journalistic examination of the nature of a meat-eating reality. Modern connections of lunar blood rites and technology are presented in collage sequences as well as insemination middle-men interviews and views. A film well received by Buddhists and Hindus.

1975, 16mm, color/so, 25m, \$25

Exploded Views

The comparative presentation of synch sound with multiple views of related images. Not narrative. Not experimental. Serene and refreshing.

1976, 16mm, b&w/so, 9m, \$15

Situations of Displacement

A fictitious autobiographical science-fiction film made up of eight episodes, each of which reflects a form of displacement—physical, emotional, intellectual, psychic, spiritual. Not a narrative film, but an abstract combination of situations which should produce a final displacement of sorts.

Images that don't make sense until seen together—and then seem to! I'm always just filming things that come to me out of the blue. And then I put them together in a definite personal order, as if they are concrete facts that work as stanzas in poetry, or maybe like scientific steps of self examination.

1977, 16mm, color/so, 15m, \$20

Stripsfilm

An experiment in multiple views of reality as seen from one space in time. Symbolic relationships can be formed from what might be considered a "cubist" influence in the making of images that work best when viewed and experienced without structured thoughts that use words in your brain.

Zip, zip, strip, strip—using simple matting technique of long strips of images that are multiexposed in the camera.

Award: Nevada City Film Festival.

1977, 16mm, color/so, 13m, \$15

Park

A pretty film about the Cleveland metropolitan parks. Using a variety of techniques such as pixilation, jump-cuts and time sequencing, this film shows people using the park and what they see as they escape from the city to nature.

1978, 16mm, color/so, 15m, \$20

If I Scratch, If I Write

A collection of interviews, locations, art, speculations and poetry of and about poet d.a. levy, who committed suicide at the age of 26. He was a very active poet and publisher for his short life. He was well-known by poets throughout the world and is remembered by Allen Ginsberg in the film. The film is an organization of much diverse material that is made to flow like a poem reflecting levy's style and subsequent turmoil.

"The film raises questions of responsibility and freedom in America." –S.F. Chronicle

"A film about poet d.a. levy that is a poem in itself." —Sinking Creek Film Celebration

Award: Sinking Creek Film Celebration.

1982, 16mm, color/so, 55m, \$70

Purple Pirate Blues

A film of found "cheesecake" footage along with refilmed footage of pornography that has been hand developed in a bucket and then spliced together with the found footage. The film is a comment on the sadness that comes from a society that can't get beyond its immature preoccupation with the sex drive, and the use of this drive for gain that is only material, and how this stunts any greater growth of that society and its individuals. A hard film to watch because of the flicker format. Sound is on cassette, or any available soundtrack/sound/music can be used. The film is more experiment and art and an attempt at feminist statement than it is documentary.

1985, 16mm, color/so (sound on cassette), 25m, \$40

Richard Philpott

The Messiah in the Shadow of Death

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A dramatic inventory of the logic of growing violence in contemporary Britain.

Mrs. Thatcher and the Tories rise to infernal domination.

Miners and industrial workers strike, confronting the state.

The poor, the immigrants, the blacks, the youth, the unemployed and the oppressed of Britain rise up and fight back.

The growth of fascism and the police state gives birth to violence.

The unions march.

The police charge.

The state must burn!

A frame-by-frame rostrum animation film using only photographs and the music of Handel.

"The MESSIAH transforms anonymous news pictures into a powerfully moving photomontage about the nation's state." — National Film Theatre, London

Festivals: Bonn; Hamburg; Stuttgart; Osnabruck; Bremen; Leipzig; Huesca; Bilbao; San Sebastian; Murcia; Edinburgh Fringe; Light Years, London; Karlovy Vary; Nyon; Budapest; Baltimore; Cracow; Amsterdam; AVE, Arnhem; Anarchist Film Festival, London.

1985, 16mm, b&w/so, 10m, \$30

Spirit of Albion

Poems: William Blake.

Music: Penguin Cafe Orchestra, Test Department, Mike Westbrook.

Politically, emotionally and spiritually a very moving film, produced with Britain's new traveling communities, objects of authoritarian hatred and brutality, struggling to re-establish the ancient right to gather for solstice celebrations at Stonehenge and search for alternatives to human and ecological exploitation.

"Alternative lifestyles continue to amaze, annoy and clash with establishment values in England, as this fascinating film demonstrates...a film which is often as alternative in style as in subject matter...a film to make you wonder what is happening to England's tradition of tolerance for eccentricity and new thought." —Ken Wlashin, Anthropos International Festival of Documentary Films, Los Angeles

"...a chilling and disturbing account...aptly chosen quotations from Blake place the travellers and their search for an alternative society in their proper historical and cultural context."

—Monthly Film Bulletin

Festivals: Figuera da Foz, Portugal; Salisbury; Glastonbury; San Francisco; Spoleto, Melbourne; Anthropos, Los Angeles; Lille; Coimbra.

1987, 16mm, color/so, 58m, \$75

Stones Off Holland

Dutch radio pirates cut up Venice's Grand Canal. The national radio closes down and the anthem drones out over endless concrete cubes, forming a pier to a distant lighthouse. Multiple interactions be-



Spirit of Albion by Richard Philpott

tween generations of 8mm film, 16mm film and video are printed onto 16mm with moving matte semaphore ciphers to color perceptions of time, place and national identity.

"Philpott employs strategies which firmly deny a romantic appropriation of landscape. A Mondrianesque view of a jetty, shot on film, transferred to video, then back to film; a whole seascape reduced to a grainy electronic pulse; superimposed views: Dutch sea defenses and a tightly framed tracking shot along the Grand Canal in Venice; a hand-drawn 'ruler' flashes onto the screen to measure the width of each canal opening." —Art Monthly

Festivals: Figuera da Foz, Portugal; Osnabruck; Arnhem; London; Southhampton; Hamburg; Bremen; Luzern; Ann Arbor.

1988, 16mm, color/so, 8.5m, \$30

The Flora Faddy Furry Dance Day

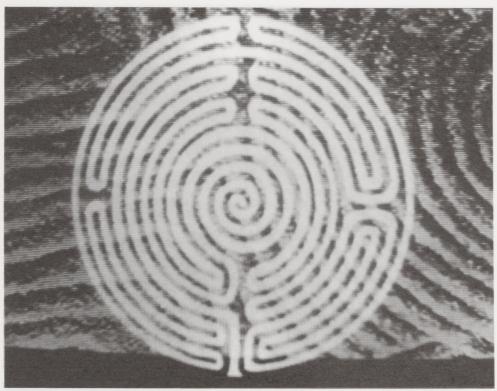
Using only music and image, the film follows the structure of Helston Flora Day and its Furry (or Faddy) Dance (the largest and most ancient ritual dance still performed in Britain today), recalling the spiritual sources of the Celtic spring festival of Beltane that are deep within all of us—its rituals of purification, fertility, the triumph of Life over Death and the victory of Light over Dark-

ness (today represented by St. Michael the dragon-slayer, patron saint of Helston and Cornwall).

Emphasizing the dance/music repetitions, the film stimulates collective unconscious emotions and is finally overwhelmed in an expression of ritual ecstasy.

Festivals: Figuera da Foz, Portugal; Luzern; Celtic Mirror; Essen; Hamburg; Ann Arbor.

1989, 16mm, color/so, 10m, \$30 (See photo next page.) PIFRCF



The Flora Faddy Furry Dance Day by Richard Philpott

J. Leighton Pierce

He Likes to Chop Down Trees

A film about editing, rhythm and a bit about character.

Awards: Ann Arbor Film Festival.

Shown: Oberhausen, Belgrade, Ann Arbor Film Festival and Tour, N.Y. Expo, Athens, Bellevue.

1980, 16mm, 3.5m, \$15 Available for sale on videope.

He Said Without Moving

A character study showing the dissolution of the character's sense of self. The structure is based loosely on a pantoume structure in poetry.

Awards: Ann Arbor Film Festival, cash award; Athens Film Festival, merit award.

Shown: N.Y. Expo.

1981, 16mm, color/so, 3.5m, \$15

Not Much Time

A bank robbery repeats several times, each time within a different context and from a different point of view. Is there a double-cross? Why are the passersby so calm? The audience must reconstruct the event and assume the role of detective in this mystery of narrative space.

Awards: Atlanta/Image Festival, Award for Creative Excellence, 1984; Best of Expo, N.Y. Independent Filmmakers Expo, 1983; Ann Arbor Film Festival, cash award, 1985; Sinking Creek Film Celebration, cash award, 1983; Bucks County Film Festival, cash award, 1983.

1982, 16mm, color/so, 7.5m, \$15

And Sometimes the Boats Are Low

The man, the woman and their multiples share the same space at different times while being in different places at the same time, creating a paradox of existence. Sometimes they meet and sometimes they don't. Created using a multiple pass bipack printing technique on an Oxberry animation stand.

Awards: Athens Film Festival, S.F. Art Institute, Sinking Creek, Finger Lakes, Ann Arbor.

1983, 16mm, color/so, 3.5m, \$15 Available for sale on videotape.

The Miracle of Change

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Taking place in a laundromat, this film is an exploration of territoriality, paranoia and voyeurism. The space itself exerts an oppressive force on the characters as they strive to define and maintain their individual semiprivate spaces in an essentially public place. The watched and the watcher are constantly shifting roles in a "hand-off" of the point of view.

Shown: Ann Arbor Tour, 1984. 1984, 16mm, color/so, 6.5m, \$15

These Are the Directions I Give to a Stranger

The old man circles outside, looking for water with a dousing rod; the young woman circles inside, moving through a labyrinth-like house, dimly lit, all rooms connecting. Sometimes she is a narrator, existing both outside the film space and within it. The premise for this film is based on the conflict between what is inside and what is outside. It is an exploration of the windows between imagination and reality. The woman is looking for something; the old man thinks he knows what it is.

"A brilliant film." —R.W. Rowley, Athens Film Festival juror

"Images never what they seem, and always more than that...a unique and powerful vision." — Karen Nulf, Athens Film Festival juror

Awards: Athens Film Festival, 1985; Bucks County Film Festival, 1984.

Shown: Ann Arbor Film Festival, 1985; N.Y. Independent Film Expo, 1985.

1984, 16mm, color/so, 14.5, \$30

Red Swing

A film about subjective experience. This film should be viewed as one would look at a painting or listen to a symphony. A dynamically quiet mood is created by the interplay between the densely structured sound track and complex figure/ground relationships in the images. The subjective point of view of a porch swing through a partially opened door is the image to which we constantly return as the tonic, the drone that is always present but not always perceived.

Awards: Atlanta/Image Film Festival, 1987; Sinking Creek Film Festival, 1987.

Shown: Humboldt Film Festival, 1987; Athens Film Festival, 1987.

1986, 16mm, color/so, 8m, \$20

What's Left Is Wind

An elegy, this is a poetic film about the dissolution of memory—not as concrete recall of the past, but as a reconstruction and recontextualization of a fading image that is transformed through time.

Awards: Baltimore, honorable mention; Bucks County, Best Art/Experimental.

Shown: "Independent Focus," WNET; Experi-88, Bonn; Athens; Ann Arbor; Humboldt.

1988, 16mm, color/so, 4m, \$20 Available for sale on videotape.



You Can Drive the Big Rigs by J. Leighton Pierce

You Can Drive the Big Rigs

An impressionistic documentary on the small town cafes in the rural Midwest. While the cafes function as a focal point for many aspects of the rural subculture, they also reveal the limits and somewhat closed nature of that culture.

Awards: Oberhausen, Atlanta, Athens, Sinking Creek and Bucks County film festivals.

1989, 16mm, color/so, 15m, \$45 Available for sale on videotape.

Thursday

Shot between 11:00 and 1:00 over a series of Thursdays while my infant son slept, this piece has something to do with the sensory pleasure of momentary solitude in a domestic setting.

Awards: Sinking Creek Film Fes-

tival, cash award; Athens Film Festival, cash award.

1991, 16mm, color/so, 4.5m, \$20 Available for sale on videotape.

Suzan Pitt

Crocus

"Figures and objects in [Suzan Pitt] Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings—but it is clearly Kraning's world. Her film CROCUS is about the artist's family life—giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths,

birds, flowers, and vegetables—including a huge cabbage—float through the room and out the window."—Philip Larson, Curator, Walker Art Center, Minneapolis

"...the quality of imagination suggested by the images is individual and very lovely." —Roger Greenspun, N. Y. Times

"A charming seven-minute animated fantasy about sex and marriage and motherhood." — Saturday Review

"CROCUS is a sophisticated fantasy, which provides a parade of images as a man and woman make love—her style is amusing and very much her own, with many surprising and delicious touches." —P.K., S.F. Chronicle

"A baroque saga of marital sex." —The Real Paper, Boston.

1971, 16mm, color/so, 7m, \$12

Cels

"Suzan Pitt [Kraning], whose childlike visions of winged creatures flitting through a bedroom was seen here two years ago in CROCUS, has in CELS offered her own answer to the Yellow Ball anthologies: as a typewriter clacks on the soundtrack, the camera seems to be tracking along a row of garage doors, each of which rolls up to reveal a different world-diced paper rain falling, paper grass, real children interacting, strange flying objects, wiggling worms, a cityscape." -Edgar Daniels, Filmmakers Newsletter, Ann Arbor Film Festival

"One of the truly imaginative short animated films."—Bruce Rubin, Film Curator, Whitney Museum of American Art, N.Y.

"CELS is a six-minute series of vignettes made with students at Minneapolis College of Art and Design...drawings of room-like spaces with heavy doors that trundle up and down to the sound of a typewriter. As each door opens, it reveals a partial thought in a series of film experiences: a spool unwinding, a guitar playing itself, a chase into infinity..." —Minneapolis Tribune

Awards: International Association of Film Animation (ASIFA-EAST), N.Y., 1972; Ann Arbor Film Festival, 1973.

1972, 16mm, color/so, 6m, \$10

A City Trip

"Ms. Kraning taught children film animation in Minneapolis—one of the films she shows was made by her young students. In its naivete lies its charm. The children provide the sound effects for racing automobiles, comments on a house on fire and dialogue for the scene of a bank robbery. It is a gem, three minutes long, called A CITY TRIP."—P.K., S.F. Chronicle

Shown: International Short Film Festival, Oberhausen, 1973; New American Filmmakers Series, Whitney Museum, N.Y., 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974.

1972, 16mm, color/so, 3m, \$5

Jefferson Circus Songs

"JEFFERSON CIRCUS SONGS alternates and sometimes combines life- size cardboard animations with live performances by children and the effect is entirely unified and delightful." — Edgar Daniels, Filmmakers Newsletter

"Suzan Pitt [Kraning]'s films possess an absolutely cosmic sense of patience, of things happening at their own speed and with their own logic. Made with children, JEFFERSON CIRCUS SONGS is a string of puzzling little episodes, some using cut-out animation, some featuring a pixilated cast clad in moppet wigs with stockings stretched over their faces. After its screening at the 1973 New York Filmmaker's Expo, critic Rex Reed noted that 'most of it is quite sophisticated and brilliant. It's likeable because it's perfect for what it isa fantasy-and such things, if

done well and with talent and vision, need no outside logic...like looking into a Faberge egg.' "—Ron Epple, Media and Methods

Awards: New York Independent Filmmakers Exposition, Prize, 1973; Sinking Creek Film Celebration, 1974; Ann Arbor Film Festival, 1975.

Shown: "Inside Women," Film Forum, N.Y., 1974; Festival de Films Americains, Centre Culturel Americain, Paris, 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974; "New Directors—New Films," Museum of Modern Art, N.Y.

1973, 16mm, color/so, 20m, \$30

Whitney Commercial

An animated film commissioned by the Whitney Museum, New York to gain support for their film program, the "New American Filmmakers Series."

"WHITNEY COMMERCIAL and the erotic CROCUS were, with FRANK FILM, the surprises from the U.S.A. Suzan Pitt [Kraning] does very colorful, naive-looking drawings with heavy outlines. Her movements have a touch of hesitancy that makes for atmosphere and suspense." —Nino Winstock, *Graphis*, Annecy International Festival of Animated Films

Shown: International Short Film Festival, Oberhausen, 1973; International Festival of Animated Films, Annecy, France, 1973; Midwest Film Festival, 1973; International Festival of Animated Films, Zagreb, Yugoslavia, 1974; International Festival of Films by Women (MUSIDORA), Paris, 1974; "Lucca 10"—International Exhibition of Animated Films, Rome, 1974.

1973, 16mm, color/so, 2.5m, \$5

Bowl, Theatre, Garden, Marble Game

Four animated anecdotes and a squeaky violin—a selection of visual surprises.

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"-A line drawing of a wooden board with 30 holes. A pink hand comes into the frame and deposits marbles, slowly, one by one, in the first row of five holes, then withdraws. A moment later it returns, deposits more marbles in the next five holes, and so on. You wait for the 'catch,' the exception that will break the spell and make it all humorous in some way, but it never comes. The hand deposits the last marble and 'exits' frame right, like some profoundly unknowable god, having performed a miracle too simple to grasp.

"—A patch of ground. Suddenly asparagus-like stalks emerge and begin to wave in the wind; slowly they metamorphose into penises, still waving in the wind—A 'garden of delights.'

"The animator is Suzan Pitt [Kraning], one of the best new American filmmakers in the medium. Kraning puts the handmade quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings... The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature." - Chuck Kraemer, The Real Paper, Boston.

1975, 16mm, color/so, 7m, \$12

Dana Plays

Across the Border

A protest to U.S. intervention in third world countries, ACROSS THE BORDER is constructed with found images, such as live chickens being wrapped in newspaper.

Awards: Santa Fe Winter Film Expo, First Prize, Experimental category, 1983; Houston International Film Festival, Bronze Award, 1983; Universiade International Film Festival, First Prize, Experimental category; Ann Arbor Film Festival, cash award; S.F. Art Institute Film Festival

Shown: Edinburgh International Film Festival; Women in the Director's Chair Festival: WTTW. Chicago; Baltimore International Film Festival; Anti-WWIII Festival; S.F. Bay Area Showcase, S.F. International Film Festival; Pacific Film Archive, Berkeley; KQED-TV, San Francisco; S.F. Cinematheque: East Meets West. University of Southern Florida; Artists Television Access, S.F.; Humboldt State University, Women's Film Festival; Pushing the Margins, Women in Experimental Film, Salt Lake City; Women of the Americas Film Video Festival; UC Theater, Berkeley; Festival of International and Progressive Film and Video.

1982, 16mm, color/so, 8m, \$20 Available for sale on videotape.

Via Rio

"VIA RIO is an ode to our human desire for relationship. The film tumbles through a series of relationships woven around one woman's narration of her parents' marriage. This woman (played by Lilian Mafra) is a fresh and fecund personality who relates the story of her mother's infidelities while sitting naked and pregnant in a garden. Interspersed around this narrative are a number of other scenes that feed the complex nature of human interaction. Interaction that is sometimes comic, sometimes lonely, but, as the very pregnant Mafra indicates-inevitably a part of life." -Frances De Vuono

Award: Ann Arbor Film Festival, cash award and tour.

Shown: S.F. Cinematheque; New Films '85, Koukosai Theatre; Humboldt State University, Women's Film Festival; No Nothing Cinema; Daytona Beach Community College; Virginia Commonwealth University; Filmworks/School of Art, Kent State University; University of Wisconsin; Neighborhood Film/Video Project, International House, PA; Pagoda Palace, S.F.

1985, 16mm, color/so, 7m, \$20 Available for sale on videotape.

Shards

Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

Award: S.F. Art Institute Film Festival.

Shown: S.F. Cinematheque; S.F. Arts Commission Gallery; Exploratorium, S.F.; Peralta College Television.

1988, 16mm, color/so, 5m, \$15 Available for sale on videotape.

Kongostraat

"...A diaristic view of parts of Paris, Belgium and Amsterdam: The Turkish family on their stoop, the woman on the train with her two pit bulls and an admirer, interiors, exteriors, the views from the train and the canals of the flat lands. Laid over are sounds recorded at the same locations, providing correlating fragments of conversations, that Plays says are on 'sidewalk life in Belgium and narratives of a beating heart, and of a fish whose eggs are poisonous to both the rich and poor.' Here the recording properties of the camera and the microphone are the thing: People alternately appear to react to and ignore the camera. There are objects, events and locations-it is left to the viewer's intuition to secure the story." -Stuart Cudlitz

1989, 16mm, color/so, 12m, \$30

Danny Plotnick

Death Sled II: Steel Belted Romeos

Starring: Gary Ahuna, Chris Enright, Alison Levy, Elizabeth Rose and Ray Wilcox. Music: Ray Wilcox. A tale of backwoods blacktop mayhem. Two dim-witted, lead-footed guidos bust through stoplight after stoplight in their turbo-charged, bad-ass, jet-black Pontiac Grand Prix until their mean machine nearly eighty-sixes another hunk of American steel. And that's just the start of it...

A confrontation, an assault, fists and traffic violations.

"Plotnick's filmic terrain is a world of insult and outrage...
That sense of being trapped in a bummer of surrealistic dimensions gives Plotnick's films
STEEL BELTED ROMEOS and
PILLOW TALK their 'Life in Hell' brand of black humor." —Heather Mackey, S.F. Bay Guardian

Award: Best Experimental Film, Ann Arbor Super 8 Film Festival, 1990.

Shown: Film Arts Festival, 1990; Athens Film Festival, 1990.

(See photo next page)
1990, S8mm, color/so, 10m
(18fps), \$20

Pillow Talk

Starring: Yoli Aceves, Chris Enright, Claudia Gastaud, Alison Levy, Laura Rosow and Ray Wilcox. Music: Ray Wilcox.

An urban spaces nightmare. They're fighting downstairs, they're fucking next door, they're stealing your clothes in the laundry room and you're no better than the rest. Loquacious, lugubrious and most certainly loutish. Sorta like Jeanne Dielman meets Laverne and Shirley.

P FILM

PLOTNICK



Death Sled II: Steel Belted Romeos by Danny Plotnik (photo by Dana Mendelssohn)



Somber Accomodations by Thad Povey

Shown: Film Arts Festival, 1991; Montreal International Festival du Jeune Cinema, 1991.

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1991, S8mm, color/so, 18m (18fps), \$40

Thad Povey

A Different Kind of Green

Theme and editing: Thad Povey. Voice: Craigie Povey.

Gazing back at the child watching me

I glimpse a sense of the nonsense that defines me currently.

1989, 16mm, color/b&w/so, 6m, \$20

Somber Accomodations

Director: Joe Bini. Producer: Thad Povey. Conceived by: Joe Bini, Thad Povey and Joyce Johnson. Cinematography: Robert Jakubik. Musical Composition: Mark Degliantoni. Editor: Joe Bini. Production design: Thad Povey. Starring: Joe Bini, Joslyn Grieve.

The dark waters of a fountain part to reveal a hidden world within. A forlorn figure waits in a stone enclosure, trapped by the oppressive forces that surround him. In a fit of rebellion he lashes out, only to be set upon by a horde of vicious children. He collapses in exhaustion, and we find that he has a counterpart in a real place. For a brief moment, a passageway opens between the two worlds.

Awards: Golden Gate Special Jury Award; Humboldt Film Festival, Emerging Filmmaker. Shown: Denver International Film Festival, N.Y. Expo, S.F. International Film Festival, Humoldt State, Ann Arbor.

1990, 16mm, b&w/so, 14.5m, \$40

Media Darling

Directed and edited by Thad Povey. Music: Mark Degliantoni. Camera: Robert Jakubik. Starring: Todd Curtis, Mark Neebling.

A macabre post-quake reflection on the American Media Machine as vampires in search of a bloody soundbite.

1991, 16mm, b&w/so, 8m, \$25

Luther Price

Sodom

SODOM is viscerally graphic and disturbing through its hypnotic mirage of human fragment absorbed in mutilation.

Based on the biblical story, SO-DOM recreates this destruction through an editing style that lends itself to a kind of organic image breakdown, creating a collage of moving image.

1989, S8mm, color/so, 21m (18fps), \$40

Mike Quinn

El Kinko

One evening, while working at the Community Cinema, Rich Blakely found himself projecting POPEYE MEETS SINBAD THE SAILOR along with NOSFERATU. This was the combo that did him in. Two weeks and seven nightmares later, we began filming EL KINKO; a reconstruction of his dream-time odyssey.

Passing through an Arizona ghost town, a hitchhiker (Blakely) breaks into a derelict motel to escape from an approaching snowstorm. His encounters with the local wino, swordsman and fly eater are executed in true Popeye fashion. Cast members include Richard Jedle, John Anderson, Peter Gaudet and Mary Jean Shaffer.

1977, 16mm, b&w/so, 5m, \$10

Better

Back in the days when there were "New Wave" bands in Phoenix, Arizona, we made this film of the Blue Shoes performing their hit single "Better."

1980, 16mm, b&w/so, 4.5m, \$8

Goin' to a Party

A black and white Horror Fantasy based on an idea by Stan Edwards. Billy, age 34, and his Uncle Mike live in a flat beneath the elevated. They are going to a costume party at the 17th St. Center. Billy becomes lost in the crowd. The environment is no longer recognizable when Billy removes his mask.

Garage band music by David Sierra. Starring Larry Franklin and Michael Field. This film was made with Larry Evans.

1980, 16mm, b&w/so, 17m, \$20

Shirley Hall Studio

In 1905, Fred Harvey constructed a dormitory for mule wranglers. The building was named in honor of Jack Shirley, the famous Grand Canyon trail guide.

Seventy-four years later, just before the building was torn down, the second floor was converted into a makeshift film studio by a group of employee artists and filmmakers. What crazy days! College kids working at the Grand Canyon for the summer. Washing dishes and making beds during the day. Making movies after hours. This reel shows the soundstage, film processing, projection and storage rooms as they were, before demolition. Also included are outtakes from nearly forgotten films, Mike Scanlon and Jay Clark performing at the 1978 party and the building being torn down in 1980.

1978-1980, 16mm, b&w/so, 6m, \$10

Popcorn Trailers

Shot in 35mm and based on popular film genera, these trailers were designed to increase popcorn consumption in repertory cinemas. Prints have played the Landmark, Harkin's and Seven Gables circuits.

Subjects include: Cave Men, Gangsters, a Red Neck Bar, Philip Marlowe and the Popcorn Eating Championship of the World.

1977-81, 16mm, b&w/color/so, 6m, \$10

Start Day Song

A "New Wave" band from Arizona, Blue Shoes, performs its last single: "Startin' the Day With a Song." Jim Allen is featured on drums.

"It was nice to see Peggy Murphy back in Tucson once again over at Nino's. The vivacious and overly energetic brunette is a bundle of natural speed as she 'pogos,' 'mash potatoes' and invents new moves on the spot; all this while singing lead vocals." —Tucson Newsreal

"...What we're dealing with here is a subtle sense of fun. A band with a keen understanding of the simple everyday amusements in this existence." —Jim Magahern, *Phoenix New Times*

1982, 16mm, color/so, 3m, \$8

Ralph Records

See Cryptic Corporation

Robert Ranberg

William B. Ide

Narrated by Lee Craig, music by William Burk, Ide Adobe dedication address by Joseph R. Knowland Sr. Introduced by the Honorable Curtiss E. Wetter, Judge Superior Court CA. Written, photographed, and edited by Robert Ranberg.

A brief account of events leading to the bear flag revolt and the story of "William B. Ide," first and only president of the Bear Flag Republic of California, 1846.

"A well-made film, it would be of interest to anybody concerned with the story of California." —1973 Christ Church International Film Festival, New Zealand

16mm, color/b&w/so, 15m, \$20

Robert Rayher

A Man in the Box

"Tracing his artistic roots to three significant influences (Brakhage, Snow and Cage), Robert Rayher has developed a style which is both sensual and minimalistic, rigorous and aleatory, abstract and concrete." — Bruce Jenkins, Film Programmer, Media Study/Buffalo, 1980

RAYHER

Rather than looking outward, and creating a spherical universe around itself (e.g. Michael Snow's LA REGION CENTRALE), the camera in A MAN IN THE BOX is introspective, defining itself by how it "sees the world"; it never sees anything but itself. A MAN IN THE BOX is a camera's photographic memory, trying to focus in upon its own image.

Dedicated to Bill Wees, my eyes' mentor.

See projection instructions in film can.

Other distribution: Film-Makers' Cooperative, N.Y.; La Cooperative des Cineastes Independent, Montreal.

1977-1978, 16mm, color/si, 8m, \$10

One 1978

An abstract film centering on color and form—colorfield.

1978, 8mm, color/si, 12m, \$10

Persistence

Persistence of vision, stillness and motion and quality of blackness.

1978, S8mm, color/si, 3m, \$3

Still Life No. 1: Cherries

On first screening it should be seen at sound speed, thereafter at either sound or silent, to be determined by tossing a coin: heads is silent, tails sound speed. A meditation piece.

Close-up of bing cherries being pitted. Action seen again. Itself seen. Seen twice or more/Ha!/Each/Round/Red/Is/yet/Solid.

1978, 16mm, color/si, 6.5m, \$10

Palimpsest and Palimpsest II

A pure celluloid sculpture: a reprepared surface.

Note: This is a double projection piece. Contact Canyon Cinema for details.

1979, 16mm & S8mm, color/ b&w/so, 4m, \$16

Still Motion

Produced by Robert Rayher, conceived and realized by Catherine Campbell.

"...I was just trying to get the cold clean desolate things of March."—C.C.

Wood into stone before my very eyes.

1979, S8mm, color/si, 3m, \$3

Eclipse: Still Life No. 3

Aesthetic by Hosea Hirata. The wording of things; the thinging of words; emerging, together.

1980, 16mm, color/so, 2m, \$8

Eureka

"Have you ever watched the top of a tall building as clouds passed over it and felt it/you falling?" A "dance/proprioceptive" film. The circular path held (off/thru within).

1980, 16mm, color/so, 5m, \$12

Letter to a Long Lost Friend

Sound by William S. New.

The processes of memory bringing forth, after. American retreat. "An image I can live with." The arc and shadow of time

Projection note: toss two coins. Two heads: project silent. Two tails: project with lamp off (sound only). One head and one tail: project with both sound and picture.

1980, 16mm, color/so, 8m, \$20

Palimpsest III

Calligraphy and the silver screen. Toss coin: heads, silent speed; tails, sound speed.

1980, 16mm, b&w/so, 3m, \$10

Yelling Fire

Thanks to William S. New, Brad New, Shiube Shiube, and Leah Chow for appearing on the soundtrack.

All existence as displacement, as displacement: violence. The rhythming of simple existence.

Shown: San Francisco Art Institute Film Festival, 1981.

1980, 16mm, color/so, 5m, \$12

Eclipsed: Still Life No. 4

Conceived and realized by Robert Rayher. Sound Edit: Robert Rayher. Music: (c) 1985 Yearwood/CAPAC.

ECLIPSED...is a structured journey through the territory of audio and visual overtones. Color flows creep up the screen, replaced instantaneously by other flows and flares of color. On the soundtrack we hear a prepared piano piece that draws the ear into the intense and elongated space of dense and powerful, yet subtle and ethereal, overtones.

"One perception must immediately and directly lead to a further perception." —Charles Olson

1985, 16mm, b&w/color/so, 8m, \$20

Traces

TRACES synthesizes two trains of cinematic thought—the imagist/poetic/abstract tradition and the conceptual/critical tradition—to create a formal yet lyrical work that traces the story of light coursing through the world. Inherent in the methodology of this film is a critique of media representations of life

and light. Therefore TRACES is a composite, a setting one beside another of different kinds of representations: abstract, documentary, narrative and poetic. This setting side-by-side allows the spectator both the pleasure of engaging in the movement and development of the film and at the same time a critical purchase from which to assess the quality and deep seated intent (values) inherent in any of the individual representations. This movement from form to form is the overall shape of the film and the focus of its meaning.

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SO-FONOM

Thus TRACES is a dynamic, rushing movement through many different models of filmmaking that opens out into a heterogenous simultaneous critique of personal and social vision.

Special Projection Notes: Project at 24 fps. Project Reel Two through to the end of the Tail Academy Leader. There is a brief image at the end of the Tail Academy Leader of Reel Two that is an integral part of the film. Please do not be fooled by the false ending which is very near the end of the film.

1985, 16mm, b&w/color/si, 63m, \$100

Not Death by Water Baptism by Fire

A Danseuse and a Detective dance their way through the labyrinthine stage set of contemporary existence. A love story where the object of desire is constantly inaccessible to everyone—except the viewer.

Combining the lyrical tradition with more story-oriented forms, NOT DEATH BY WATER BAP-TISM BY FIRE weaves a web between different levels of psychic experience. Both visceral and conceptual, NOT DEATH takes the parallel problem-solving structure of the psyche as measure and model for filmic form. We are in four discrete stories: Film Noir, Dance, Storytelling, and Lyrical. These never mingle on the screen but describe the (viewer's) contrary desires for narrative and ecstasy; catharsis and cathexis.

The conflicting emotions resulting from the intercutting of these different styles are the crux of the film. This is a means to an emotive interior where vision subsumes drama, and all detail is psyche.

1989, 16mm, color/b&w/so, 17m, \$35

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98.3 KHZ: (Bridge at Electrical Storm)

A Super 8 film shot at 60mph on a San Francisco bridge is processed through a video synthesizer to produce imagery "inherently different from film in terms of texture, dynamics and color." The filmmaker's "testament to the coming of the electrical age" is a brilliant example of a West Coast technology that is changing the language of film.

Award: Grenoble Film Festival, 1978.

1966-1973, 16mm, color/so, 12m, \$25

Melies Catalog

Presents the mythic iconography of Melies' work, a grab-bag of magician's surprises, dreamlike terrain, a cornucopia of players that proceed from the imagination of that "magician" of cinema—announced as it

were by the opening motif: "the expanding head." These incidents are presented/framed within the graphic forms of burning frames, each imageshot erupting and displaced by the following shot. It is an essay featuring discontinuity and surprise.

1973, 16mm, color/si, 8m (not available separately; see VISU-AL ESSAYS package below)

Sequels in Transfigured Time

SEQUELS IN TRANSFIGURED TIME is a tranformation of footage from Melies' films and is a tribute to the man who first saw film as a means of traveling to the Moon. SEQUELS... presents us first, in silence, with still blue images-abstractions like frost on a winter window. The images suddenly begin to move and we realize that we have been looking at the texture of the emulsion in a frame of a Melies film. A verbal tribute runs through the film first as a subtitle and secondly as narration. The film is a transformation of Melies' magic by the filmmaker with color and stepprinting into a celebration of

Awards: Ann Arbor Film Festival, 1978; Kent State University Film Festival, 1978; North-West Film & Video Festival, Honorable Mention, 1979.

1976, 16mm, color/so, 12m, \$25

Motel Row

1978, 15m (not available separately; see AMERIKA package below)

Ghost: Image

The fourth in the series VISUAL ESSAYS on the origins of film, GHOST: IMAGE examines image psychology and a poetic tradition that encompasses surrealism, German expressionism and

horror. Utilizing film clips and mirror-image techniques and drawing on the works of Bunuel, Dali, Dulac, Cocteau, Richter, Gance, etc., the film reconstructs the fragmented "imaginary" of the surrealist-horror tradition.

1976-1979, 16mm, b&w/color/ so, 11m, \$20

Lumiere's Train (Arriving at the Station)

The subject of this film-essay is cinema itself: an apparatus of representation, wherein fact and fiction are recreated. As such, the pro-filmic facts are necessarily drawn from two of cinema's "pioneers": Louis Lumiere and Abel Gance, with additional material provided from a Warner Bros. featurette. The exposition and form of the film is closely tied to the tradition of cine-structural poems that foreground the actual materials of the medium (light, dark, form as shadow-projection of the cinematic apparatus). Using alternations between positive and negative, the film chronicles, in a highly kinetic/poetic manner, the coming to life (of the apparatus) and the birth of documentary and narrative fiction forms (complete with disasters). Towards this purpose, an expanding narrative-a play on the title itself-and the shifting conditions of synchronous and asynchronous sound/image are used.

Awards: Ann Arbor Film Festival; Kent State University Film Festival, 1982; Baltimore International Film Festival, Honorable Mention, 1982.

Shown: Canadian Images Festival, 1980; San Francisco Art Institute Film Festival; Oberhausen Film Festival, 1982.

1979, 16mm, b&w/so, 9m, \$20

A Message From Our Sponsor

"The filmmaker presents us with an image of late 20th century image production run wild. Taking his cue from John Berger's analysis of sexism in advertising (Ways of Seeing), as well as from the study of cinematic signs and codes, he creates an ironic collage of overt and subliminal messages. 'It sure doesn't close like it used to,' a commercial voice at one point tells us about a zipper; perhaps that's because the filmmaker has stuffed in all the missing signifiers, made blatant what advertising implies but never shows. Opposing the 'synchronic signifier' and its timeless world of idealized consumerism is the diachronic signified, a world of becoming, of real people in dialectical conflict who nevertheless are increasingly being defined by the signifiers of a materialistic world economy, which the filmmaker lists as 'sex, violence, truth and lies, and just about anything else that will sell.' (This is the film banned by the Ontario censor board and subsequently deleted by the National Gallery from its 4th Canadian Filmmakers program without even the shadow of a defense. After a general boycott by the other filmmakers in the program, the National Gallery reinstated MESSAGE.)" -Tony Reif, Cineworks

1979, 9m (not available separately; see AMERIKA package below)

The Wasteland and Other Stories

THE WASTELAND...is perceptual "relativity" at 60 miles an hour...

1976-1979, 14m (not available separately; see AMERIKA package below)

RAZUTIS

The Wildwest Show

This film retells a "day in the life" of "Television City"-an urban landscape that features the most exaggerated moments of Western history iconically portrayed in large billboards. The main vehicle for the narrative is the game show format, where players attempt to surmise whether the question posed is "True" or "False." We hear...audience reactions, sound effects, urban noise. We witness a visual panorama...that includes stunt footage, science fiction, war, atrocity, natural disasters, news and commercial interruptions. This is a portrait of a society and culture totally dominated by audio and visual messages; it is a rendering of the "ideology of misrepresentation," in which meanings are lost, truths are indistinguishable from lies... The society itself, one could say, has lost-it has lost the sense of meaning, proportion, authenticity. The film itself poses the final question: "Did America really look like this?"

Awards: Ann Arbor Film Festival; Virginia Commonwealth University Film Festival, 1982.

Shown: San Francisco Art Institute Film Festival, 1982; Oberhausen Film Festival, 1982.

1980, 16mm, color/so, 12m, \$25

For Artaud

An essay on expressionism and the tradition of Gothic horror. It brings to mind humanity caught between notions of absolutes, evils of monstrous proportions, classicism and questions of individualization. Artaud, though a figure indirectly associated with film history, is suggested in this essay as prima provocateur in the collision between classicism (the "greek chorus") and romantic expressionism. Dreyer's PASSION OF

JOAN OF ARC serves to set the stage for this "inquisition."

1982, color/so, 10m (not available separately; see VISUAL ES-SAYS package below)

Amerika

A feature-length experimental film that was created one reel at a time to function as a mosaic that expresses the various sensations, myths, landscapes of industrialized Western culture... The predominant characteristic of the entire film is that it draws from existing stockfootage archives, the iconography and "memory banks" of media-excessive culture, to locate its subject. The techniques employed in rendering the various fragments vary from video-synthesis, optical matte effects, audio-synthesis and timelapse cinematography, to the more conventional 16mm forms of representation.

"AMERIKA opposes media language with the artist's tools of perception and transformation, which it uses to reveal and challenge mass ideologies. It is about different 'ways of seeing,' not limited by a single political analysis or theory of psychic functioning. Razutis combines textual construction... with formal subversion, subversion of both signification itself and the film styles that determine it. Deconstructing codes specific to cinema along with the ideological context they normally support, he calls into question not only conventional languages of representation but AMERIKA itself as discourse, and the place of the viewer as the subject of that discourse. He displaces corporate media myths with another vision of social reality and the liberating imagination." -Tony Reif

(See above for complete descriptions of individual films.)

Reel 1

(56 minutes):

THE CITIES OF EDEN (1976, 8m); SOFTWARE/HEAD TITLE (1972, 3m); VORTEX (1972, 14m); ATOMIC GARDENING (1981, 6m); MOTEL ROW Part 1 (1981, 8m); REFRAIN (1982, 1m); 98.3 KHz (BRIDGE AT ELECTRICAL STORM, Part 1) (1973, 7m); MOTEL ROW Part 2 (1976, 8m).

Reel 2

(58 minutes):

THE WASTELAND AND OTHER STORIES (1976, 15m); REFRAIN (4m); MOTEL ROW Part 3 (1981, 5m); 98.3 KHz (BRIDGE AT ELECTRICAL STORM, Part 2) (1973, 6m); THE WILDWEST SHOW (1980, 8m); A MESSAGE FROM OUR SPONSOR (1979, 9m); PHOTO SPOT (1983)

Reel 3

(56 minutes):

EXILES (1983, 10m); THE LONESOME DEATH OF LEROY BROWN (1983, 25m); (FIN)* (1983, 10m); O KANADA (1982, 5m)

1972-1983, 16mm, color/so, 170m, \$200

Amerika: A Sampler Reel

Including: THE WASTELAND, MOTEL ROW, a five-minute version of THE WILDWEST SHOW and A MESSAGE FROM OUR SPONSOR.

A sampler reel containing four fragments/films from the entire composite feature AMERIKA.

Other distribution: Canadian Filmmakers Distribution Centre, Ontario.

16mm, color/so, 50m, \$100

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The last essay on Eisenstein, montage, and the dialectics of film form/content.

1984, 16mm, color/so, 15m (not available separately; see VISUAL ESSAYS package below)

Visual Essays: Origins of Film

(See above for descriptions of individual films.)

Includes: LUMIERE'S TRAIN, MELIES CATALOG, SEQUELS IN TRANSFIGURED TIME, GHOST: IMAGE, FOR ARTAUD and STORMING THE WINTER PALACE.

These essays on film/image history attempt to reconstruct the vision of cinematic creation occurring in the minds of cinema's "primitives"; together they comprise a critical/structural investigation of silent cinema. I thought it necessary to engage the original film texts by creating a process of "discovery" wherein the viewer could partake in the "myth of creation" without being encumbered by the full questions of ideological significance, historical placement, and authorship.

Other distribution: Canadian Filmmakers Distribution Centre, Ontario.

1973-1984, 16mm, b&w/color/ so, 65m, \$100

On the Problem of the Autonomy of Art in Bourgeois Society, or Splice

Made with Scott Haynes and Doug Chomyn.

On 28 March 1986, the Pacific Cine Centre—as part of National Film Week—hosted a panel presentation on the subject of "Avant-Garde Film Practice." This film is a reconstruction, reinterpretation and representation of this event, featuring (in order of appearance) Maria Insell (moderator), Michael Snow, Patricia Gruben, David Rimmer, Joyce Wieland, Ross McLaren and Al Razutis.

The first half of the film presents the first five panelists as they offer views on individualism (Snow), "new narrative" (Gruben), eros and aestheticism (Rimmer), and anti-marxismpsychoanalysis-semiotics-audience (Wieland and McLaren). Their presentations are reconstructed within formal devices that arise in the particular film practices of each filmmaker. The second half is devoted to the performance/screening/"direct action" conducted by Razutis which was entitled Splice. This re-creation contains traces of the original film, which was destroyed (except for splices) in the projector bleach bath. It also presents elements of Razutis' performance with a ventriloquists' dummy (the Lacanian "subject of semiotics") and the concluding graffiti sprayed on one wall of the Cine Centre theater.

Award: Ann Arbor Film Festival, 1987.

1986, color/so, 23m (inquire for price)

Anthony Reveaux

Peace March

A historical documentary and cinetaph of the American Peace Movement, torn from the great march on New York in 1967 where positive, desperate idealism surged side-by-side with the angry black flags of anarchy and despair. A symbolic evocation of all struggles for peace and self-determination beyond a certain day in a specific city.

"...Anthony Reveaux in his PEACE MARCH has created a new category of historic documentary in working with fast-action 8mm footage (shot in 1967), blown up to 16mm, and masterfully edited and scored." —Standish Lawder, Yale

Award: Douglass College Film Festival, Rutgers.

Shown: The Oakland Museum; Short Film Festival, Cracow, Poland.

16mm, color/so, 13m, \$15

Tom Rhoads

Green

Green is a world where ghosts live.
Emerging from silent memory, they enter an image of reality, cool, crisp and static.
Tromping forward, time unravels tracing to points of the past, conjuring the familiar, reliving events unresolved, revealing very little.

Beauty is continually redefined, celebrating life and death in a plastic world haunted.

It is a romantic suicide.

S8mm, color/so, 36m, \$60

Warm Broth

Everything will be ok, just close your eyes little thing go to sleep little fuck feel my hand on your warm forehead It's cold isn't it? Ice cold.

Dream of something real sweet for mommy Mommy likes sweet things Dream of a merry-go-round and cotton candy

Mommy's hand got all warm resting on your tiny head See, look at mommy's hand It got all warm now

You're running a slight fever Mommy will get you some water And you're running a slight fever

Little fuck don't have to go to school tomorrow but no playing in the yard Someone could see you And I'll be an unfit mommy

You'll have to stay in all day

but now, dream of the prettiest flower for mommy
I'll make you oatmeal first thing
And you could tell me the color of the —
prettiest flower.

1988, S8mm, color/so, 36m, \$60

Mr. Wonderful

"It's great for me to remember As I put away my toys, That mothers were all little girls one time And fathers were all little boys. "My Daddy seems so big right now He must have grown a lot. Imagine how he felt one day When he was just a tot.

"My mother's not so big as dad But bigger than my sister I wonder if she ever had A little fever blister." —Fred

1988, S8mm, color/so, 10m, (18fps), \$25

David Rimmer

Square Inch Field

Sound: "My Indole Ring."

"In 13 closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the 'Ajna Chakra,' Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elementsearth, air, fire, water-metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals, and a timelapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture-peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity." -Gene Youngblood, Arts Canada magazine

RIMMER

Awards: Yale Film Festival, 1969; St. Lawrence Film Festival, 1969.

Other distribution: Canadian Film Co-op.

1968, 16mm, color/so, 12m, \$20

Migration

Sound: Phil Werren.

"Whereas SQUARE INCH FIELD was composed largely in the camera, Rimmer's next film, MI-GRATION, made full use of rearprojection rephotography, stopframing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of space/ time, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh." -Gene Youngblood, Arts Canada magazine

Awards: Vancouver International Film Festival, Best Editing, Best British Columbia Film.

Other distribution: Canadian Film Co-op.

1969, 16mm, color/so, 12m, \$20

Blue Movie

"Clouds & waves passing over & under

hypnotic

reductions of elements washing vr eyeballs

the rainbow edges are all in yr mind

recommended for seeing." — Freude

"BLUE MOVIE was made for the Intermedia Dome Show where it was projected down onto the muslin surface of Dave Rimmer's geodesic dome. The audience lay on the floor looking up at it, the inside back of each eye finishing the globe." —Gerry Gilbert, B.C. Monthly magazine

1970, 16mm, color/si, 6m (18fps), \$15

The Dance

Original sound by "My Indole Ring."

"Outrageous." – Standish Lawder 1970, 16mm, b&w/so, 5m, \$15

Surfacing on the Thames

Credits: David Rimmer.

"SURFACING is a brilliant film which, in its way, belongs in the same class as Snow's WAVE-LENGTH. I've never seen anything like it. Rimmer rear-projected a ten-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

"SURFACING ON THE THAMES is the ultimate metaphysical

movie, the ultimate post-minimal movie, one of the really great constructivist films since WAVELENGTH. It confronts empirically the illusions of space and time in the Cinema and, in my estimation, is at least as important as WAVELENGTH as a statement on the illusionistic nature of cinematic motion." — Gene Youngblood, Arts Canada magazine

Collection: Museum of Modern Art, N.Y.

Other distribution: Canadian Film Co-op.

1970, 16mm, color/si, 8m (18fps), \$20

Variations on a Cellophane Wrapper

Sound: Don Druick.

"...The most exciting non-narrative film I've ever seen. The basic image is a female factory worker unrolling a large sheet of cellophane. The woman waves it out in front of her a few times. The cellophane grows darker each time it is shaken, and as it passes between her face and the camera, it veils her features momentarily. Rimmer begins the film by introducing the eight-second shot as he originally found it; then he starts his variations. First he increases the contrast, reducing the three-dimensional forms to simpler black and white patterns. Then he introduces negative images, a further abstraction away from the original design. As the sound intensifies, he introduces a flicker to heighten the visual excitement. Then he gradually adds colorblue and green at first, building up to a climax with bright flashes of yellow and red. Gongs ring to announce the final sequence in which the images become polarized into grainy outlines, like drawings in white or colored chalk which gradually disintegrate and disappear. The

film resembles a painting floating through time, its subject disappearing and re-emerging in various degrees of abstraction." —Kristina Nordstrom, Village Voice leastepeat ce

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1970, 16mm, color/so, 8m, \$20

Real Italian Pizza

"Dave Rimmer has quietly placed his camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire... You haven't been to New York till you've seen REAL ITALIAN PIZZA." —Gerry Gilbert, B. C. Monthly Magazine

"Taken between September 1970 and May 1971, with the unmoving camera apparently bolted to the window ledge, this film, a ten-minute eternity, chronicles what takes place within view of the lens. The backdrop is a typical New York pizza stand, the actors are selected New Yorkers who happened to be there during the half year, the plot is the somewhat sinister aimlessness of life itself." —Donald Ritchie, Museum of Modern Art, N.Y.

Collection: Museum of Modern Art, N.Y.

1971, 16mm, color/so, 12m, \$22

Seashore

"In SEASHORE, Rimmer also repeats actions to set up a series of rhythmical patterns. The basic image derives from a shot from an old movie depicting women in long dresses standing along the edge of the ocean. Within this eight-second loop, he cut shorter ones, so that the film actually contains loops within loops. For example, the activity of a central group of three women is cut so that the

figures repeat certain motions over and over again: one woman keeps kicking out her foot, the person in front of her continues touching her hand to her leg, while at the edge of the frame another woman keeps tidving her hair. Rimmer also chose to use the forms of surface imperfections, the scratches and dirt patterns, as bases for his loops. Other ways of stylizing the images include: freezing the frame in which a distinct pattern of dirt appears, contrasting positive and negative images, and reversing the entire picture. At one point the original scene is confronted with its mirror image to create a bilaterally symmetrical pattern." -Kristina Nordstrom, Village Voice

1971, 16mm, b&w/si, 11m, \$20

Canadian Pacific

"Went to the Single Frame Dance program at Film Forum. I liked two films. One was James Herbert's APALACHEE...the other film I liked was David Rimmer's CANADIAN PACIFIC.

"CANADIAN PACIFIC is a oneshot film, or rather one shot that is made up of a series of slowly dissolved shots done from the same camera angle, same framing, during a period of several weeks. Camera frames a window with a railway yard in the foreground, a bay in the space behind it, and misty mountains in the extreme distance (top part of picture). Trains occasionally pass by in the foreground. Huge ships move across the bay. Blue mists hover over the mountain heads. Very impeccably executed, very formal film. But its formalism is very unimposing, like in a Hudson School painting. I'm looking forward to seeing it again." Jonas Mekas, Village Voice

1974, 16mm, color/si, 11m, \$22

Al Neil: A Portrait

"In certain ways, AL NEIL: A PORTRAIT seems to summarize all of David Rimmer's previous work. At the same time, it is quite strikingly different from any film that, to my knowledge, he has made in the past. This possible paradox may be resolved by suggesting that the ostensible subject of the film, jazz musician Al Neil, is the living embodiment of Rimmer's own wide-ranging cerebral explorations. As a result, the filming of this subject, this remarkable human being, has jettisoned Rimmer's work to a new plateau. In this sense, AL NEIL: A PORTRAIT is clearly a landmark, both for Rimmer's filmmaking and for alternative Canadian cinema...

"AL NEIL: A PORTRAIT is the most intricate, powerful and personally rewarding film I have seen in years. Unfortunately, this is only a review. A beautifully complex work like this film deserves a full critical response as impassioned and intelligent as the work itself." — Joyce Nelson

Other distribution: Canadian Filmmakers Distribution Centre.

1981, 16mm, color/so, 40m, \$85

As Seen on TV

"Much of the imagery seen on TV is first captured on film; here the filmmaker has reversed the process. As the title suggests, this film foregrounds the aesthetic nature of the television/cinematic medium by manipulating its pictorial qualities-image grain, scan lines and its luminous color qualities. The structure of the film alternates between looped, processed stock TV imagery and a blank, static blue screen. This formal motif-a blank frame or screen onto which the artist projects imagery which expresses inner emotions and anxieties-is a motif which recurs throughout Rimmer's filmic oeuvre. AS SEEN ON TV is a moving film which conveys a deep-seated human experience." —Maria Insell

1986, 16mm, color/so, 15m, \$25

David Ringo

Balcones One

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Sound track is two sections from the work "Poeme Electronique" by Edgar Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

16mm, b&w/so, 6m, \$6

March on the Pentagon

On October 21, 1967 over 100,000 people came to Washington, D.C. to oppose the war in Vietnam. The rally assembled in front of the Washington Monument, then marched to the Pentagon. There they were met by U.S. troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstrations, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

MARCH ON THE PENTAGON is neither a news film, a propaganda piece, or an objective analysis. It is a "documentary" in the broadest sense—a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Award: Yale Film Festival, 1968. 16mm, b&w/so, 21m, \$20

Mindscape No. 1

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

16mm, b&w/so, 2.5m, \$3

Mindscape No. 2

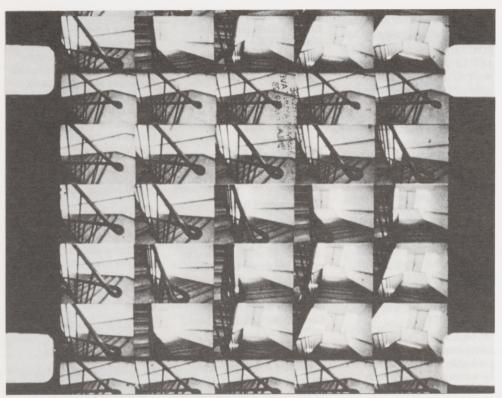
On its surface a simple film, a flow of images.

The MINDSCAPE series, of which two are completed and others remain to be finished, is an experiment in a kind of "diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind-in that sense a private film not meant to communicate, but No. 1 succeeds (almost too well) in communicating a mood, and No. 2 does also, but in an evocative way, like a short poem, which must be looked at again and

16mm, color/so, 3m, \$3

2616

An old house in a student ghetto in Austin, Texas. A fiveminute walk from the tower where Charles Whitman started shooting people one day; a few RINGO



Analogies by Peter Rose

hours drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking lot, and the people who lived there are scattered in every sense.

NOTE: Not all projectors will show sound at 16 fps (silent speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24 fps (normal sound speed), since neither picture nor sound will function properly.

16mm, b&w/so, 2.5m (16fps), \$3

Zen Guts

A film-painting by Henry Yeaton. Production by D. Ringo.

Color, shapes, and textures move with the rhythm of Yugoslav folk-music. A happy film; kids and folk-dance freaks will especially like it.

16mm, color/so, 3m, \$3

Peter Rose

Incantation

Using rapidly edited, superimposed images of plants, trees, water, the sun, and the moon, INCANTATION weaves a dynamic tapestry of organic forms and textures, combining its images with a fierce rhythmic intensity so as to suggest a kind of natu-

ral force. The film was shot entirely in 8mm, in camera, according to a pre-arranged score, and then blown up to 16mm using a homemade optical printer. The accompanying sound track, a chant taken from Islamic liturgy, is breath-based, as is much of the underlying structure of the image, and brings the film into the form of a prayer.

"...massive and lovely..." —Roger Greenspun, N.Y. Times

Shown: Ann Arbor Film Festival; Athens Film Festival; Whitney Museum, N.Y.; Museum of Modern Art, N.Y., circulating collection.

1968-1971, 16mm, color/so, 8.5m, \$20

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Originally undertaken as a portrait of Graham Marks and his work in ceramic sculpture, the film evolved into a meditation on the powers of fire, the nature of the creative act, and the vessels, rooms, and chambers wherein certain transformations take place. The film seeks to provoke a potency, a mystery, by cinematic and poetic means.

"...provocative, surreal meditation..." —Booklist

"...a mysterious philosophical work [that asserts] the opaque, magical quality of art..." —Amos Vogel

1975, 16mm, color/so, 8m, \$20

Study in Diachronic Motion

A first experiment in diachronic motion: the simultaneous presentation of an action from several different perspectives in time.

Shown: International Film Seminars; Museum of Modern Art, N.Y., circulating collection; Museum of Art, Carnegie Institute.

1975, 16mm, color/si, 3m, \$15

Analogies

ANALOGIES consists of a series of simple camera movements that are rendered diachronically—several different aspects of the action are shown on the screen at once using multiple screen structures. By playing with the time delays between these images, new kinds of space, action, gesture, and temporality have been found.

ROSE

"...a sensuous piece of visual music...staggered imagery in everflowing, Godardian movements, enhanced by sumptuous color and by delayed actions of concentrated rhythmic power."

—Amos Vogel

"When Rose fills the screen with 25 images, the experience is akin to music. An image ripples across the screen as a theme echoes across the different instruments of a full orchestra, each image an arabesque in a Persian rug."—Noel Carroll, Soho Weekly News

Awards: Ann Arbor Film Festival; Athens Film Festival, 2nd Prize; Atlanta Film and Video Festival, 1st Prize; Chicago Film Festival, Bronze Hugo; American Film Festival, "Film as Art."

1977, 16mm, color/so, 14m, \$30

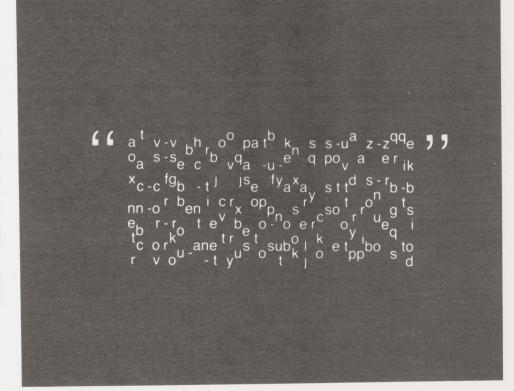
The man who could not see far enough

THE MAN WHO ... uses literary, structural, autobiographical, and performance metaphors to construct a series of tableaux that evoke the act of vision, the limits of perception, and the rapture of space. Spectacular moving multiple images; a physical, almost choreographic sense of camera movement; and massive, resonant sound have inspired critics to call it "stunning" and "hallucinatory." The film ranges in subject from a solar eclipse to an ascent of the Golden Gate Bridge, and moves, in spirit, from the deeply personal to the mythic.

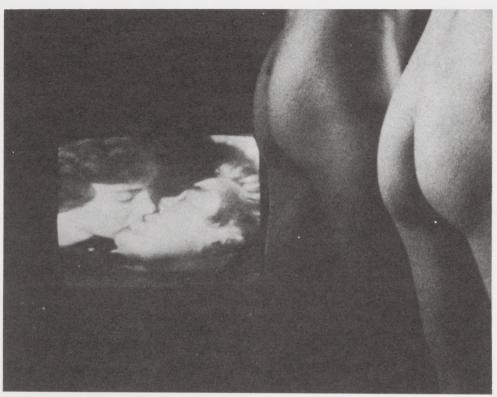
"a powerfully formal, analytic inquiry into the nature of vision and cinema...painfully beautiful images of mysterious events and things that split, multiply, migrate and quiver with a hallucinatory vibrance...a rich fabric interlacing the metaphysical with the ironical." —Sally Banes, Village Voice



The man who could not see far enough by Peter Rose



Secondary Currents by Peter Rose



Paris X 2 by Jay Rosenblatt

Awards: Festival de la Jeune Cinema, Hyeres, France, Special Jury Prize; Baltimore Film Festival, Director's Prize.

Shown: Edinburgh Film Festival; American Film Festival; Oberhausen Film Festival; Melbourne Film Festival.

1981, 16mm, color/so, 33m, \$60

Secondary Currents

SECONDARY CURRENTS is a film about the relationships between the mind and language. Delivered by an improbable narrator who speaks an extended assortment of nonsense, it is an "imageless" film in which the shifting relationships between voice-over commentary and subtitled narration constitute a peculiar duet for voice, thought, speech, and sound. A kind of

comic opera, the film is a dark metaphor for the order and entropy of language.

"Prizbah ke no panz fatundo. Elmo cheshkadashi par lo biorn fatooshka! Como cinquema no delamyero sima disi, si cueja filidistro cuamchano mirichi-vasi komino sano dimensia!" — M'hidradane Vododook

Awards: Athens Film Festival, Golden Athena Award; Baltimore Film Festival, 1st Prize; Three Rivers Arts Festival, 1st Prize. Shown: Montreal Film Festival; Edinburgh Film Festival.

1982, 16mm, b&w/so, 18m, \$30

SpiritMatters

SPIRITMATTERS is a silent monologue on the simultaneous perception of space and time. The film was constructed without a camera by writing directly on clear celluloid, and then "translated" by refilming the resulting strips on a light table so that they appear as "subtitles" beneath the original instruction. The film functions as both process and object—an interactive experiment in reading, writing, and seeing.

Shown: Baltimore Film Festival; Ann Arbor Film Festival; Experimental Film Festival.

1984, 16mm, color/si, 6m, \$15

Jay Rosenblatt

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Doubt

Given the context of atrocity, one individual, a night watchman who sleeps by day, faces his existential aloneness in the confines of his motel room.

1981, 16mm, b&w/so, 11m, \$20

Blood Test

A man visits his parents and empties the contents of his mind through a series of absurd and serious vignettes. The film explores the dynamics which form identity and self and at the same time help to deny them. The therapeutic relationship is enacted metaphorically with the parents "on the couch" and the son as the therapist. Some chilling moments are reached.

Awards and Screenings: Ann Arbor Film Festival; Sinking Creek Film Festival; Kinetic Film Festival; San Francisco State Film Finals; Film Arts Foundation; Cinema 7, Eugene, Oregon; KQED channel 9, S.F.; Artists Television Access, S.F.

1985, 16mm, b&w/so, 27m, \$50 Available for sale on videotape.

Paris X 2

From the apartment, the light is blue. Paris was those rooftops.

This is a story about love and about love stories. It is about the static and the electricity. The pain of letting go and the attempt to re-capture. An American man is obsessed with a French woman who is obsessed with films. This is an experi-

mental re- telling of a love affair through fragments and distortions of memory. Filmic images are transformed into electronic paintings. The narrative and myths of romantic love are deconstructed against a backdrop of Paris and Hollywood. It is also about the love of cinema being destroyed by video.

She said these are stolen images. They're not to be taken lightly.

"Truth—or perhaps the constant struggle to find it, is the real subject of this film. Shots of Hollywood "goddess" types are frozen in the frame, stretched almost to the point of breaking, like human thoughts struggling through oppressive chains of limiting images."—Bill Scheinman, Film/Tape World

Awards and Screenings: Palo Alto Film Festival; Sinking Creek Film Festival; S.F. State Film Finals; Film Arts Foundation Film Festival; Denver International Film Festival; Santa Fe Film Expo; Athens Film Festival; S.F. Cinematheque; Cork Film Festival, Ireland; First Place, Onion City Film Festival, Chicago.

1988, 16mm, color/so, 26m, \$50 Available for sale on videotape.

Brain in the Desert

Co-directed with Jennifer Seaman.

BRAIN IN THE DESERT is a haunting and humorous film about romantic relationships and insects.

Awards: Judges' Commendation, Bucks County Independent Film Festival; Sinking Creek Film Festival.



Short of Breath by Jay Rosenblatt

Screenings: Denver International Film Festival; Film Arts Festival, S.F.; Ann Arbor Film Festival; Athens International Film Festival, Ohio; S.F. State Film Finals; S.F. Cinematheque; Bucks County Independent Film Festival Tour (ten cities).

1990, 16mm, color/so, 5m, \$20 Available for sale on videotape.

Short of Breath

A woman bends over backwards trying to be a good wife and mother. Her head is cut off from her heart. A doctor picks her brain. A boy inherits his mother's depression. SHORT OF BREATH is a haunting, emotional collage about birth, death, sex, and suicide. It's like a punch in the stomach.

"SHORT OF BREATH is a Rorschach test with moving images instead of ink blots." —Vincent Canby, N.Y. Times

"A devastating little film." —Robin Wood, film critic/writer

Awards: First Prize, Experimental Narrative, Athens Film Festival; Best of Category, Bay Area Shorts, S.F. International Film Festival; Judges' Commendation, Bucks County Independent Film Festival; Best Editing, Humboldt Internatioanl Film Festival; Second Place, Independent Film, Marin County Fair; Sinking Creek Film Festival.

Shown: New Directors/New Films, N.Y.; Sundance Film Festival; Pesaro International Film Festival; Melbourne International Film Festival; Museum of Modern Art, N.Y.; No-Budget Film Festival, Hamburg; S.F. Cinematheque; Film Arts Festival, S.F.; Ann Arbor Festival Tour; Bucks County Festival Tour.

1990 16mm, color/b&w/so, 10m, \$35 Available for sale on videotape.

Allen Ross

The Grandfather Trilogy

Part 1-Papa

Part 2-Thanksgiving, 1979

Part 3-Burials

"Ross's trilogy about his grandfather records three events over a three-year period: a summer visit to the grandfather's home. a Thanksgiving day at Ross's parent's home, and the grandfather's burial. PAPA is shot from extreme angles; often the camera is even on its side. This is far from being affectation on the part of the filmmaker. As fragments of conversation reveal Papa's struggle with the confusion left in his brain by a stroke and the pain of his wife's death, the framing of the shots duplicates a world knocked physically and emotionally askew. Ross not only duplicates that state, but enters it himself, accepts its angled vision as his own and lets it become the norm for himself and for us: there is no other." -Barbara Scharres, The Reader

"...a profoundly moving work, an attempt to come to terms with death as an event in the living world... The films abound with images which suggest stasis, absence, silence, horizontality, oneness with the earth: a catalog of the conditions of death from the point of view of the living..."—Harvey Nosowitz, Millenium Film Journal

One of the ways I see THE TRIL-OGY is as a radical approach to portraiture. Most of PAPA was shot without looking through the viewfinder. There were, however, many accidents that happened while the camera was turned on. The film plays for me as a long sustained accident. I am grateful for this photographic record of a divinely shadowed presence. It is a reflection of a kind of space my grandfather generated.

Collections: Film Study Center, Art Institute of Chicago.

1979-81, 16mm, color/b&w/so, 60m, \$90

Tryst

Dedicated to Julie Wagner.

Clouds move. Light to dark. A glass of water. A tower passes. We look and hold each other. A kiss on the roof. Masts sway. Antenna. Plane falls. Boat shells.

1981, 16mm, color/so, 13m, \$20

A Wedding

Lee and Donna get married in 1976.

Lee Rademacher, a close friend of mine, was the first person who I knew from HIGH SCHOOL that was getting MAR-RIED. I wanted to go and see it. See what it was like. Lee's **BACHELOR PARTY. Getting** dressed for the WEDDING. The WEDDING REHEARSAL. The editing creates a circular structure of these events in an attempt to reveal an empty, hollow, goingthrough-the-motions approach to the CEREMONY to please PARENTS. DARKNESS, extreme camera angles, changes in film speed, use of sound and silence are used in the approach to the

Collections: Film Study Center, Art Institute of Chicago.

1981, 16mm, b&w/so, 26m, \$35

Rock Ross

Autumnal Diptych

Working towards the beginning. 16mm, color/so, 6.5m, \$40

BA BU BA

My Creation Myth.

16mm, color/so, 8m, \$45

Bushes of the Rhineland

My first educational film. 16mm, color/so, 3m, \$25

Exclaim Her Limitless Wisdom

My Goddess film.

16mm, color/so, 3m, \$25

Go Like This

This is about living fast and dying peacefully.

16mm, b&w/so, 4m, \$35

Nectar of the Cyclops

As a reaction to the political bafflegab that surrounds us, I made this endless heatseeking black hole of a soundbite.

16mm, color/so, 11.5m, \$45

Till My Head Caves In

My first anti-intellectual film 16mm, b&w/so, 5m, \$40

Vespucciland the Great and Free

A celebration of Abandon in the Parallel Nation.

16mm, color/so, 3m, \$35

Phillip B. Roth

Boys/Life

A personal exploration of the contrast I've felt between gay sexual freedom in private and constraints in public situations. Features scenes from a jack-off club and a day of all-male kissing on the streets of New York City with the Radical Faeries and other friends.

"...BOYS/LIFE delves cock-first into the world of jack-off clubs. These private safe sex orgies rise to idyllic levels for Roth; it's public affection which makes him uneasy. To combat this, he and a group of friends go to Central Park to make out. The film is playful and romantic and sometimes painfully honest."—Karl Soehnlein, Outweek

Award: First Place, 1989 Onion City Film Festival, Chicago.

In Life by Phillip

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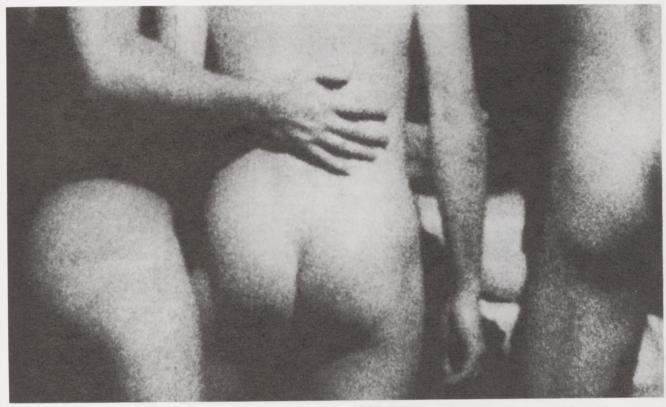
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Shown: N.Y. Gay and Lesbian Film Festival; P.S. 122's Reel Time, "Films That Would Disgust Jesse Helms"; Berlin Film Festival, 1989.

1989, 16mm, b&w/so, 10m, \$30



Boys/Life by Phillip B. Roth

Paul Ryan

The Human Body Machine

A film of the San Francisco Dancers Workshop interpreting the Kama Sutra material. An exploration of sensuality and sexuality. Norma is torn between a physical attraction and an intellectual repulsion. The film also confronts our own voyeurism.

"I found it very disturbing..."

"I wish I was there and that body was coming to me..."

"He came across the room like a giant Hippopotamus."

"..it took me from a strong gut feeling to something much higher."

16mm, b&w/so, 4m, \$6

"I Can't Get No..."

Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

The San Francisco Cow Palace Beatles concert audience juxtaposed with the elders of the city.

Award: Foothill College Film Festival, Second Prize, 1966.

16mm, b&w/so, 4.5m, \$10

Neither More Nor Less

Directed and photographed by Paul Ryan. Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

16mm, color/so, 12m, \$18

Wendy

Music by Dylan.

Four turned-on photographers putting each other on. Banned in Bolinas, California.

16mm, b&w/so, 2.5m, \$5

John Sabo

Untitled

A film about gay desire, a fantasy of desire. After Joe passed away it became more a film of remembering than a fantasy. The red passion and pain remain.

1985, 16mm, color/si, 3m, \$25

Lynne Sachs

Still Life With Woman and Four Objects

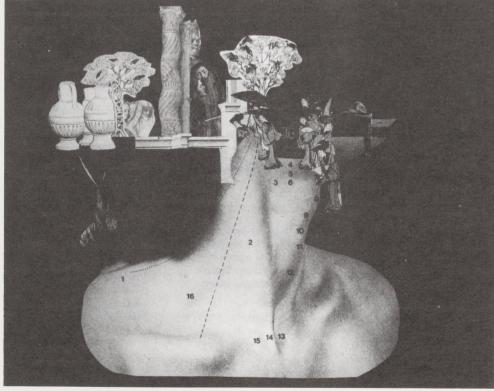
A film portrait that falls somewhere between a painting and a prose-poem, a study of a woman's daily routines and thoughts via an exploration of her as a character. By interweaving threads of history and fiction, the film is also a tribute to a real woman—Emma Goldman.

1986, 16mm, b&w/so, 4m, \$10

SACHS



Sermons and Sacred Pictures by Lynne Sachs



The House of Science by Lynne Sachs

Drawn and Quartered

"Regular 8mm footage enlarged to 16mm (literally, a 'drawn and quartered' image). Images of a male form (on the left) and a female form (right) exist in their own private domains, separated by a barrier. Only for a moment does the one intrude upon the pictorial space of the other."—Albert Kilchesty, L.A. Filmforum

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1987, 16mm, color/si, \$10 Available for sale on videotape.

Following the Object to Its Logical Beginning

Like an animal in one of Eadweard Muybridge's scientific photo experiments, five undramatic moments in a man's life are observed by a woman. A study in visual obsession and a twist on the notion of the "gaze."

1987, 16mm, color/so, 9m, \$15

Sermons and Sacred Pictures

How do I tell a life? "Scene One. Born: 1900" No. "Scene Two. Died: 1977." Not enough. To make a film about a man I never knew, I listened to eleven voices, eleven different memories, a group portrait of a preacher who took pictures.

It is springtime in Memphis, 1939. A war is brewing. You follow the crowds down to the banks of the stream. You watch and photograph the dunking and praying of a ceremonial baptism. And now I watch your images. Through your eyes I see the spirit consume each person. And without sound, I hear their voices, the water lapping against the rocks, the children playing by the tree.

I study each frame, each 24th of a second. I see three boys standing in the water. They turn to stare at your camera, at you, now at me, at us. I hold the film in my hand, illuminated, relishing in the stillness of their look across the years.

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"Fans of Spencer William's THE BLOOD OF JESUS should be fascinated by this documentary..., a highlight of the Margaret Mead Film Festival." —J. Hoberman, *Village Voice*

1989, 16mm, color/b&w/so, 29m, \$60 Available for sale on videotape.

The House of Science: A Museum of False Facts

"Throughout THE HOUSE OF SCIENCE: A MUSEUM OF FALSE FACTS, an image of a woman, her brain revealed, is a leitmotif. It suggests that the mind/ body split so characteristic of Western thought is particularly troubling for women, who may feel themselves moving between the territories of the film's title-house, science, and museum, or private, public, and idealized space-without wholly inhabiting any of them. This film explores society's representation and conceptualization of women through home movies, personal reminiscences, staged scenes, found footage, and voice. Sach's personal memories recall the sense of her body being divided, whether into sexual and functional territories, or 'the body of the body' and 'the body of the mind.' "-Kathy Geritz, Pacific Film Archive

"Her task suggests a new, feminized film form in which the coming-of-age rituals are recast into a potent web for affirmation and growth." —Crosby Mc-Cloy, S.F. Cinematheque

"The film takes off on a visual

and aural collage,...combining the theoretical issues of feminism with the discrete and personal remembrances of childhood."—Heather Mackey, S.F. Bay Guardian

Awards and screenings: Athens Film Festival, Experimental Prize; Black Maria Film Festival, Juror's Award; Chicago Filmmakers; European Media Art Festival, Osnabruck, Germany; Filmforum, L.A.; Oberhausen; Pacific Film Archive; Utah Film and Video Festival, First Prize.

1991, 16mm, color/so, 30m, \$60 Available for sale on videotape.

Fred Safran

Easy Rider

Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

Delicately photographed, precisely edited. Tender, sincere love story of today's generation of American youth. Filmed on location in Lower Manhattan, the East Village, Chinatown, and a very groovy loft. No dialogue. The story reveals itself through visual images and modern folk music.

- "A love story that very effectively sustains its easy romantic theme." —Robert Nelson
- "...the favorite film of...the young filmmakers attending the festival." —Films in Review
- "...wins the Award of Merit for sustaining the message of Love." —St. Lawrence Film Festival Jury
- "...camera work is GREAT, as is the editing, just great." —Gus Wiedl, Director, Intermedia Arts Festival
- "Watching the reaction of the audience, the scenes with the

cat, and the use of the doorknob, can only be described as superb."—Festival Director, Leverett House, Harvard University

Awards: Intermedia Arts Festival, First Prize, 1969; Fourth International Experimental Film Festival, Belgium, 1968; Harvard Film Festival, Film Prize, 1968; S.F. International Film Festival, 1968.

16mm, b&w/so, 32m, \$50

Kill for Peace

Hardhitting, bizarre vision of the world situation in the '60s. The struggle of the forces of Life and Death in the Monkey Jungle.

Shown: Antioch Film Festival, 1969; Harvard Film Festival, 1968; Lewis and Clark Film Festival, 1968.

16mm, b&w/so, 2m, \$5

Love Potion Number Nine

A very funny version of the classic legend of a lovesick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks..."but when I kissed a cop down at 34th and Vine..." and dares to give the answer.

- "..a fitfully amusing sight-gag venture..." —Films in Review
- "Fred Safran, the pre-screening committee loves you..."
- "...a laff riot..." —Eldon Dedini, cartoonist

Award: Foothill Film Festival, Certificate of Merit, 1969. Shown: Monterey and Intermedia Festivals, 1969; Electric Circus, N.Y.

16mm, b&w/so, 6m, \$10

Paradise Now

A magical trip that considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought back alive. Come with us on a guided tour through Fun City.

Award: Foothill Film Festival, Certificate of Merit, 1968.

Shown: Lewis and Clark Film Festival, 1968; Harvard Film Festival, 1968; Intermedia Arts Festival, 1969.

16mm, b&w/so, 10m, \$15

Stairway to the Stars

In this film version of the myth of Sisyphus, a Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the theater of the absurd.

- "...truly a battle for men's minds."
- "...a Brechtian thrust with a von Stroheim insouciance..."
- "...redeeming social importance.
 Press on! We're behind you!" —
 Eldon Dedini, cartoonist
- "...it certainly was among the finest presented."—Leonard Corren, Festival Coordinator, San Joaquin Film Festival

Awards: Foothill Festival, Certificate of Merit, 1968. Shown: Ann Arbor Film Festival, 1968; San Joaquin Film Festival, 1968; Harvard Film Festival, 1968; Monterey Film Festival, 1969.

16mm, b&w/so, 6m, \$10

Trans-It

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian flute.

Awards: Foothill Film Festival, Certificate of Merit, 1968. Shown: Harvard Film Festival, 1968; St. Laurence Film Festival, 1968; Ann Arbor Film Festival, 1969; Electric Circus, N.Y.

16mm, b&w/so, 7m, \$10

All of the above films also distributed by Film-Makers' Cooperative, N.Y.; Center Cinema; Canadian Film Co-op, Montreal.

Eric Saks

Suddenly I Burst Into Another: The Life of Henry Tanner

HENRY TANNER is a pseudodocumentary exploring a farmer's reaction to nuclear holocaust. The film fragmentedly investigates Tanner's cryptic life and death—from his automotive fixation, to his revelatory trip through Asia, leading to his final retreat to farm life and folk ways of protecting his crops from nuclear fallout.

"I guess dogs would feel a lot better if they could smoke." — Henry Tanner

1983, 16mm, color/so, 28m, \$60

Forevermore: Biography of a Leach Lord

"FOREVERMORE: BIOGRAPHY OF A LEACH LORD is a pseudodocumentary about the life of a fictional toxic-waste dumper set between the 1940s and the '90s. Using an achronological narrative structure and a dry, poetic offscreen narration, the film conveys a lot of information about the damage routinely done to our environment. By locating this concern in one man's biography-his troubled family life as well as his profession-Saks sets up a dense network of effects and significations, and the subject becomes not merely the ruin of a landscape but the erosion of a consciousness-and beyond that, the multiple ways in which landscape and consciousness interact." - Jonathan Rosenbaum, Chicago Reader

"...Saks calmly opens up a vision of greed and horror in underground America." —Barbara Scharres, Chicago Film Center

1989, 16mm, color/so, 83m, \$250

Calogero Salvo

Three by Three

Directed and edited by Calogero Salvo. Cinematography: Martin Schaer. Music: Frank Harris and Maria Marquez. Produced by Dennis Schmeichler. Starring: Ricardo Isidro, Sharon Sodek and Wes Smith.

Set in San Francisco, THREE BY THREE is an off-beat visual portrait of Ricardo, a gay Cuban refugee, and his two American friends Sharon and Wes. Playing on two levels of consciousness by intertwining reality and illusion, the three characters examine their contrasting backgrounds, attitudes, prejudices and the reality of an uncertain future. The film includes video documents, semidramatic sequences and cinema verite.

"Lucid fusion of video and film media." —Michael Neimark

"A visually arresting experimental docudrama." —N.Y. Gay Film Festival

Awards: Ann Arbor Film Festival, Honorable Mention, 1986; Bogota Film Festival, Best Sound.

Shown: N.Y. Gay Film Festival, 1986; Firenze Film Festival, 1986; National Film Festival, 1986; Berlin Film Festival, 1987; Sidney International Film Festival; III Festival Internacional de Cinema de Troia, Portugal.

1986, 16mm, color/so, 82m, \$140

San Francisco Dancers Workshop

See Anna Halprin

Virginia Sandman

Woolf

"WOOLF is a howl. In this raunchy, funny film which suggests Lucy & Ethel waiting for Godot, Sandman has created a larger-than-life character reminiscent of Buchner's Woyzeck. Woolf is a heroine who doesn't fit in and doesn't want to."—David Schwartz, American Museum of the Moving Image, N.Y.

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WOOLF is complete with rubber chickens, a skyscraper-high pan of factory-fresh Coke cans, and some goofy locations. It's a don't-hold-me-back film. Woolf is a blue collar woman. Her concern, however, doesn't focus completely on those issues, and not just on people. She is upset about food, newspapers, and Coke cans, etc.—as if they were all living things.

WOOLF's entire cast and crew are women. Actors Melissa Becker as Woolf and Nancy Buell as Phantom create a rhythm and wit of the classic "straight man and comic."

Awards and Grants: 1985 New England Regional Fellowship Grant; 1988 Oswego International Film Festival; 1989 Herland Film Festival, Oswego, N.Y.

1988, 16mm, b&w/color/so, 23m, \$46 Available for sale on videotape.

Rob Savage

Meji

A children's festival day in Tokyo. Lots of Nikons with mothers and children in traditional dress. Recommended for Japan freaks only.

16mm, b&w/si, 3.5m (18fps), \$5

Peking Dates

A unique film expressing relationships between camera and subjects, in which the balance between those watching and those being watched shifts frequently and with unusual power. Filmed in Canton, Peking, and Shanghai, 1978.

16mm, b&w/si, 14m (18fps) \$10

Three Bits of Comic Relief Without Humans:

A Penguin Comes to Call

Time: hot summer afternoon. Place: a Cape Cod house. Cast: two penguins. Result:

Babies

Sequel to the famous A PENGUIN COMES TO CALL.

From the Left Side

A study for an animated political satire involving the right and left sides of place settings. This study, which deals mostly with the romantic frolics of forks, is titillating.

Special Package:16mm, b&w/si, 3m (18fps), \$5

Caroline Savage-Lee

California Street Steps

This is a lyrical exploration of a space filled with physical oppositions. The horizontal stone staircase, scanned vertically, is juxtaposed with the dark masses of tree trunks and foliage with the camera actively participating in the exploration.

1976, 16mm, b&w/si, 3.5m, \$7

Channels

This is an explanation of channel-changing on a radio with signals interfering with other signals, creating a system of interference patterns that reassemble the inner impulses of vision.

1976, 16mm, b&w/si, 5m (18fps), \$10

Voyeur

A film that toys with the illusionistic space and time from a window perspective, allowing events to occur naturally in combination with events, juxtaposed for contrast and comparison.

Produced with assistance from the Louis B. Mayer Foundation.

Award: Ann Arbor Film Festival, 1978.

1977, 16mm, color/si, 7m, \$15

Light Following Part I

A procedural exploration of a room using a flash to illuminate a space in fragments of light. It forces the viewer to reconstruct the space by connecting the image-events in time.

Produced with the assistance from the Louis B. Mayer Foundation.

1978, 16mm, b&w/si, 6m, \$12

Prism

A sketch of prism light moving over surfaces in a room.

1979, S8mm, color/si, 8m, \$10

Passed

A syncopated chronicle of a trip to New York. This diary was edited in camera and the rhythms created by varying shot duration while traveling in trains, cars, or on foot. It is a moving past/ passed.

16mm, color/si, 3m, \$6

Negative Space

This film deals with spatial concerns—the physical components of a farm in Pennsylvania: the windows, the walls, the barns, the trees, the fences, and the space vacillates and undulates fluidly between two and three dimensions with the camera movement guiding and shaping the form of the image.

1987, S8mm, b&w/si, 3m, \$10

Robert Schiappacasse

Perspectives: A Dance Portrait

PERSPECTIVES is a visual exploration of a dancer in motion, seen from fifteen perspectives simultaneously. The fifteen partial views of the dancer are combined into a grid format to reveal a harmonious and dynamic composite image. Katie Nelson of the Oberlin Dance Collective in San Francisco choreographs and dances for this unusual and striking filmic experiment. For general audiences.

Awards: Ann Arbor Film Festival, 1981; Athens International Film Festival, 1981.

1980, 16mm, color/so, 5m, \$15

Carolee Schneemann

Fuses

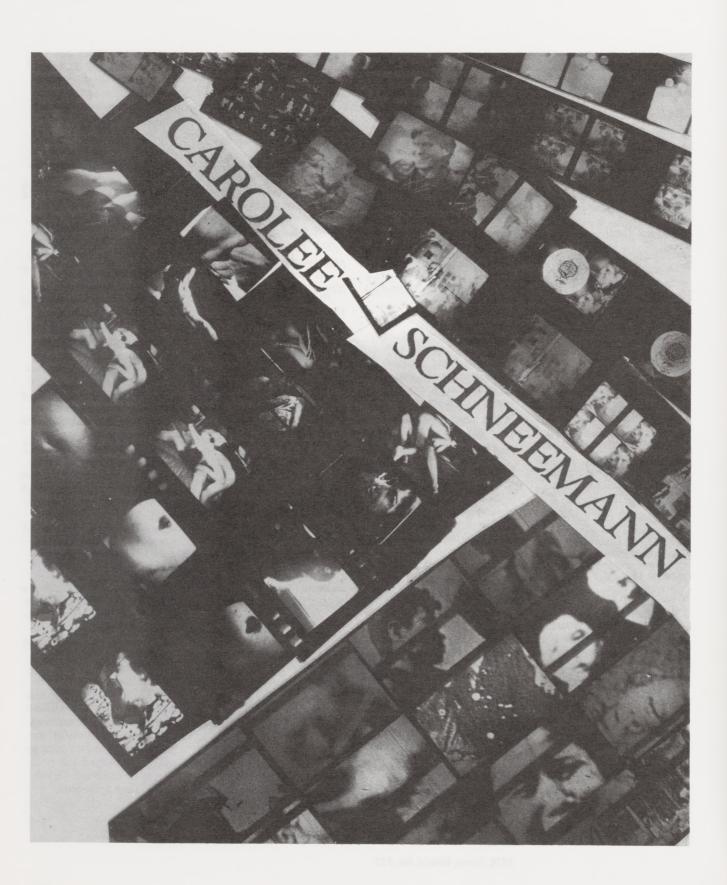
Filmed and edited by Schneemann; with herself, James Tenney and Kitch.

"Pornography is an anti-emotional medium, in content and intent, and its lack of emotion renders it wholly ineffective for women. This absence of sensuality is so contrary to female eroticism that pornography becomes, in fact, anti-sexual. Schneemann's film, by contrast, is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meaning as an activity for herself and, quite accurately, women in general. Significantly, Schneemann conceives the film as shot through the eyes of her cat—the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.

"In her attempt to reproduce the whole visual and tactile experience of lovemaking as a subjective phenomenon, Schneemann spent some three years marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the off chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker. The red heat baked into the emulsion suffuses the film, a concrete emblem of erotic power." -B. Ruby Rich, Chicago Art Institute

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Other distribution: Film-Makers' Cooperative, N.Y.

1964-1967, 16mm, color/si, 22m, \$60

Plumb Line

Breaking down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.

"PLUMB LINE was beautiful, laying everything open even more than FUSES—a very public private film—and as clear as crystal."—David Curtis

Shown: London International Film Festival; Buffalo Women's Film Festival; Whitney Museum of American Art.

1968-1972, 16mm, color/so, 18m, \$50

John Luther Schofill

Die

DIE is a silent meditation on consciousness past death. It is a continuous flow of image uninterrupted by cutting, a tactile and erotic film in which a man knows the earth as lover through a newly-awakened touch, a new multilayered seeing. It is a mystical document of a peak experience in life, climaxing in ego-death.

The actor in the film is Charles MacDermed, my mentor of that time, now my friend.

Award: University of Santa Clara Film Festival, First Prize, 1968.

1966, 16mm, color/si, 5m, \$6

Filmpiece for Sunshine

Dedication: To Anger and Sunshine.

FILMPIECE FOR SUNSHINE was begun as a portrait of Steven Sunshine, a young film student, at his invitation. Steven was then 18 to my 25 and living, as misfit as I had been at his age, in a college dormitory. My unexpected return to the environment of my adolescence brought forth a flood of memory strong enough to sustain my first real venture in filmmaking.

Once begun, the film soon transformed itself from portrait to autobiography, and was shaped very much by my obsession with Anger's SCORPIO RIS-ING (image montage and rock music)-and by a remark of the narrator in Vladimir Nabokov's novel. Pale Fire: that dormitories are "bedlams of jungle music." To be worthy of that inspiration, it took nine months of careful searching to select seven songs (and one fragment)-two years in all to complete the film.

FILMPIECE FOR SUNSHINE is about the isolation of the adolescent in an anti-life society, the pointlessness of his existence. He can't get sexual satisfaction, and he can't get any other kind either. He is always in prison and always will be. The woman he longs for is not just a woman of flesh but a higher spiritual freedom and beauty. He longs for beauty in an ugly world.

1966-68, 16mm, color/so, 23m, \$30

XFilm

Tape composition by William Maraldo.

XFILM is my very personal exploration of film as an abstract, kinetic medium. The film, after many months of experimentation with rhythm and form, finally collected and crystallized when I heard Bill Maraldo's unusual electronic tape piece. The opening of XFILM grew from my hearing of that piece, and I still believe that the first five minutes of this film are the most inspired filmmaking I have yet done.

"Through precise manipulation of individual frames and groups of frames, Schofill creates an overwhelming sense of momentum practically unequaled in synaesthetic cinema. There is almost a visceral, tactile impact to these images, which plunge across the field of vision like a dynamo..."—Gene Youngblood, Expanded Cinema

"XFILM is a radiant, spiritual dream-synthesis of technological consciousness...a film that presents a thoroughly integrated and radically alternative vision with a technical mastery that gives the film artist a fresh model of visual sophistication from which to attack the stifling, mordant and redundant vocabulary of the past."—John Du Cane

Note: Please play sound as loudly as sound system will allow without distortion.

1966-1968, 16mm, color/so, 14m, \$18

Portrait of the Poet as James Broughton, Part One

Like FILMPIECE FOR SUNSHINE, this film was begun as a portrait of a friend, and was intended to be made quickly and simply, and grew under the inspiration of its true subject, the Muse, into a labor of many years.

PART ONE, six years in the making, is now completed. It is a self-contained film, but will reveal deeper meanings when PART TWO (an equal labor) is completed. This work is an homage to that begun in cinema by Jean Cocteau in his famous trilogy and, through James Broughton, I have become his successor, however unworthy, to continue the work.

This film is the first that I have completed that has a sound-track wholly my own, composed of voices and natural sounds that I recorded, edited, and tape-altered myself. Besides that, my former use of lab-printed and in-camera superimposition to create complex images has been augmented by extensive optical printing. I was forced to build my own printer from surplus parts and to learn how to use it before I could make this film.

1974-1980, 16mm, color/so, 40m, \$60

Gary Schwartz

Animus

An animated film borrowing from the pre-cinematic imagery of Eadweard Muybridge in a self-referential mode.

"ANIMUS...takes us back to those early Edison days, with stills of a man walking and a man sneezing, dating from the time when watching a figure perform any action at all on screen was a rare delight.

"But its maker, Gary Schwartz, has juxtaposed those historical images with very contemporary animation as a comment on how far movie-making has come in the 20th Century." — Richard Freedman, Star-Ledger

SCHWARTZ

Awards: Philadelphia International Film Festival, Silver
Award for Best Animation; Cine
Eagle Award; Thomas A. Edison
Black Maria Film Festival; University Film/Video Association,
Wilbert H. Pearson Award.

Shown: N.Y. Independent Filmmakers Exposition Tour; ASIFA-East; Independent Focus, WNET; Big Muddy Film Festival; FILMEX, L.A.; Ann Arbor Film Festival and Tour; Baltimore International Film Festival.

1982, 16mm, color/so, 5m, \$35

Loren Sears

Haight-Ashbury Quartet

For history and art's sake I want to keep these four pieces before the public. They recount personal but widely shared experiences of the late '60s—from street and communal life of Haight-Ashbury to romance and family in deep country. Each is a documentary and a song of the times, people and places they record—so called, tribal home movies—ancient and eternal.

A technical note: The last two films explore the techniques of editing and composing within the camera. I had burned out on the demanding optical printing techniques of my previous films and wished for art to be easier. Following Brakhage (and others) I began layering multiple exposures in the cameraimagining one layer to be a base line, another punctuating melody, and another subtle harmony or counterpoint. When I had run the film through the camera three times, it was done. Matting the lens with the left hand provided vignettes and protected other areas of the frame from exposure.

Be-In

A credible re-creation of the event, as you might have experienced if you were there—the original, the great Gathering of the Tribes for a Human Be-In, Golden Gate Park, January 14, 1967. Optically re-worked film and sound are energetically woven together in a tapestry of the day.

1967, 16mm, color/so, 5.5m

Tribal Home Movie #2

An intimate flipside of BE-IN visits homes, parks and "offices" of the neighborhood, tearing out discrete images of daily life and assembling them into montage episodes—like a sequence of haiku poems. Featured are the Grateful Dead at home, Oracle office, Diggers' Free Food in the Park and Free Frame of Reference, and many friends. Like BE-IN, performed on my homemade optical printer. Too visually intricate for sound—this one's all for your eyes.

Awards: Yale Film Festival; Flaherty Film Seminar.

1967, 16mm, color/si, 6.5m

Connie Joy

This is a love poem, pure and simple. I awoke the morning of our first romance, took up the camera and composed this picture. I'm still astounded at how beautifully and precisely the instant was captured. Exposed in several layers, without editing of any sort—it came out of the camera this way! A rhythmic sound loop from Bob Dylan's "New Morning" ices the cake.

1971, 16mm, color/so, 3m

Sevin Goes to School

Connie's son's first day of school, we awoke to a crisp Sep-

tember morning in a tipi overlooking a sheep ranch in Northern California. The multiple layers here are folded back on themselves so the beginning, middle and end of the story run concurrently.

1971, 16mm, color/si, 3m

Package: 1967-1971, 16mm, color/so/si, 20m, \$25

Anne Severson

See Alice Anne Parker

Greg Sharits

Cipher

Note: Rental proceeds will be used to develop a preservation fund and to make possible the printing of other films by the late artist.

"The late Greg Sharits is another filmmaker whose work deserves to be more widely recognized than it has been. The younger brother of Paul Sharits, Greg Sharits died violently in 1980 and is the second subject of the Collective's 'Not Forgotten' series... Those films of Sharits that I've seen fall into two categories. Some are home movies whose surfaces have been overlaid with all manner of stenciled patterns, creating jumbles of letters, crude wipes, and strobelike flickers. TRANS-FER is the most complex and varied of these, but Sharits' other genre-street films identified only by numbers—are even more impressive. Although hardly documentaries, these percussive, edited-in-camera compositions, superimposing

the neon lights and illuminated storefronts of downtown San Francisco with uncanny geometric precision, could only have been shot off-the-cuff with an inconspicuous small-format camera. At once lyrical and rigorous, these meticulously crafted city symphonies are among the most ecstatic avant-garde films I've seen since I began covering the beat..." —J. Hoberman, Village Voice

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S8mm, color/si, 10m, \$5

Untitled No. 4

"... As he had no editing equipment his movie making strategies were limited to a fairly narrow range. The city streets, Chinatown, beer signs, city lights, the interior of his hotel and various reflecting surfaces from which we often get glimpses of the filmmaker camera-at-eye. I think of these images as having a hermetic quality; we never get a facial study of any person. The people are figures in the cityscape. His in-camera editing style is always fast, always keeping a heartbeat rhythm. Post production consisted of removing the flares and splicing together the various camera rolls. These films he then premiered at open screenings before depositing them in Canyon Cinema. Sometimes he gave away his films as presents, always the originals, so there probably are some which are lost forever." - Carmen Vigil, "Not Forgotten" series, Collective for Living Cinema.

8mm, color/si, 9m (18fps), \$14

Untitled No. 5

A four-movement, double-exposure, lyrical imagistic cinepoem in staccato, single-frame/200M polyrhythms.

8mm, color/si, 17m, \$10

Untitled No. 6

8mm, color/si, 12m (18fps), \$12

Untitled No. 8

Single-exposure lyrical imagistic cinepoem in single-frame rhythms inspired by Domenico Scarlatti harpsichord sonatas.

\$8mm, color/si, 15m, \$10

Untitled No. 9

A lyrical-imagistic cinepoem dedicated to my own psychosomatic myopia and the epiphanies of everyday vision.

S8mm, color/si, 10m (18fps), \$5

Untitled No. 10

My last untitled film and, perhaps, my last film altogether. A summing up of my earlier Super 8 films. A beginningless- endingless slice of abstract life via the camera as brush.

\$8mm, color/si, 13m (18fps), \$10

Paul Sharits

Wintercourse

Discovered in summer of 1985, of a set of "haiku-imagistic films" I did before coming to my characteristic style, as in RAY GUN VIRUS; I thought I'd destroyed all these pre-pure films, in about 1969-70, the time of my separation from my first marriage. The film concerns my marriage, which lasted seven years; it was shot during its first year, when I was a painting student at the University of Denver. It is full of apprehensions, in a montage style which counterposes "opposites":

sexuality and religion; seasonal opposites; hopefulness undercut by fears of eventual separation (the image of a statue of two women, arm in arm, reading a book). I find it visually and kinetically interesting, after all these years.

1962, 16mm, b&w/si, 12m (18fps), \$25

Piece Mandala/End War

Soundtrack by Bob Grimes.

Blank color frequencies space out and optically feed into black and white images of one lovemaking act which is seen simultaneously from both sides of its space and both ends of its time.

"Thanks for the strip...it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors...lovely: I can hardly wait to see the entirety of that vision..."—Stan Brakhage

"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha—yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film." —Takahiko Iimura, Film Art

1966, 16mm, b&w/color/so, 5m, \$11

Ray Gun Virus

Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/yes=no/mental suicide and then, rebirth as self-projection.

"...just colors and strobe...'lightcolor energy patterns (analogies of neural transmission systems) generate internal color-time shape and allow the viewer to become aware of the electricalchemical functionings of his own nervous system'... It's true." —David Curtis, *Interna*tional Times

"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film...projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called 'Psychedelic Cinema' but even more and goes beyond it through Sharits' bright clarification of the media." —Takahiko Iimura, Film Art

Shown: Fourth International Experimental Film Competition, Knokke-Le Zute; "Twenty Years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, 1966.

Collections: Museum of Modern Art, N.Y.; Royal Archive of Belgium.

1966, 16mm, color/so, 14m, \$32

Word Movie (Fluxfilm 29)

Approximately 50 words visually "repeated" in varying sequential and positioned relationships/spoken word sound track/structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one 3 3/4-minute-long word.

1966, 16mm, color/so, 4m, \$9

N:O:T:H:I:N:G

Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G, seems to assume a spherical shape, at times—due, I think, to a pearl-like quality of light his flash-frames create...a baroque pearl, one might say—wondrous!... One of the most beautiful films I've seen."—Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light on objects around you... Your experience range is expanded. You have gained a new insight. You have become a richer human being."—Jonas Mekas

"In essence there are only three flicker films of importance, AR-NULF RAINER, THE FLICKER, and N:O:T:H:I:N:G... In terms of the subject we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base." —P. Adams Sitney

1968, 16mm, color/so, 36m, \$82

T,O,U,C,H,I,N,G

Starring poet David Franks whose voice appears on sound-track/an uncutting and unscratching mandala.

"Merges violence with purity." — P. Adams Sitney

"Surrealist tour de force." — Parker Tyler

On "10 Best Films of 1969" lists of Soren Agenoux and Jonas Mekas.

1968, 16mm, color/so, 12m, \$30

SHARITS

Inferential Current

A mapping of an image of the linear passage of "16mm film frames" and "emulsion scratches" onto an actual 16mm film strip (the unperceived film "print")/the aural word "miscellaneous" is extended to a length of eight minutes by serial fragmentation, looping, staggering and overlaying/a variational but non-developmental strand thru time./Dedicated to Lynda Benglis.

"Like S:S:S:S:S:S. INFERENTIAL CURRENT is concerned with the movement of film through the projector and with the distinction between the film strip itself and its image, as it appears on the screen. In this film, the image is that of a whole film strip, with sprocket holes. The movement of the sprocket holes shift speeds and creates illusions of motions (reversals of direction, etc.) but also alludes to the motion of the actual movement of the actual film going through the projector. There is an interplay of two generations of vertical scratches, which provides an ironic effect." -David James, Art & Cinema

1971, 16mm, color/so, 8m, \$18

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A conceptual lap dissolve from "water currents" to "film strip current"/Dedicated to my son, Christopher.

"Yes. S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized."—Michael Snow

"In his earlier flicker films, Sharits expores the mechanisms of perception and projection, and now he takes his investigations to their logical extremeto the nature of the film-strip itself... The fascination and energy of the film derive from its multi-dimensional dialectics, in which all available systems of experience are contrasted with their logical opposites/complements: sound against vision, film as representation against film as object, circular against linear structure, progression against regression, past against whole, meaning against abstraction." -David James, Art & Cinema

Collection: Anthology Film Archives; Centre National D'Art et de Culture Georges-Pompidou, Paris.

1968-71, 16mm, color/so, 42m, \$85

Axiomatic Granularity

Dedicated to Jonas Mekas.

"There is a paradox in such artistically special (and significant) films as Sharits' very real and reflexively beautiful AXI-OMATIC GRANULARITY. It is that in becoming so accessible and authentic through its refusal to be anything but itselfemulsion grain seen in color and movement-the film for most viewers is likely to be impenetrable...the film begins to evoke a quiet flow of thought. That thought, however, is repeatedly returned to the light perceived on the screen as the film calls attention to itself through the random appearances of scratches, becoming simply and pleasantly what it is, refreshingly nothing more." -Anthony Bannon, Buffalo Evening News

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

1972-3, 16mm, color/so, 20m, \$46

Color Sound Frames

"Paul Sharits' new film COLOR SOUND FRAMES...is a film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Very methodically and scientifically he covers the area... COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect." -Jonas Mekas, Village Voice

"These films allude to what happens in your head as much as to what sits up on the flat plane of the screen. Obviously, Sharits has created a need for a vocabulary of operational light terms, that is, how we experience light in overlapping planes in time, the patterns that arise out of repeating light shapes and sounds, the magic of incantation and reification known to every Shaman and ritualistic artist before there was a word 'Esthetics' or even a written language. Sharits employs modern technology to say something very deep, very profound and very beautiful." -Leonard Horowitz, "Independent Films: Light/Environment," Soho Weekly News

Collection: Anthology Film Archives

1974, 16mm, color/so, 26.5m, \$61

Apparent Motion

Production assistance: Creative Artists Public Service Program (CAPS).

The images for this project were first obtained by enlarging, with an optical printer, frames of evenly distributed grain particles from a black and white strip of underexposed 8mm Tri-X film. The resulting 16mm black and white Plus-X copy was again blown up with an optical printer to make a negative on high contrast stock. In the final stage, using an optical printer, color gels were employed to code each of the upto-six layers of superimposed images of grain fields; this was recorded on fine grain Ektachrome Commercial color stock. What began as dark grain particles in relatively clear (light toned) emulsion, in the 8mm specimen, at the last stage, have become colored images of grain particles in a dark field

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What I am proposing in this project is that even at the infrastructural level—and contrary to its intended purposes—the bases of film's illusionistic movement can be discerned. One might hypothesize that film is, in this respect, thoroughly illusional, on all levels from its most obvious recorded-image plateaus to its most primary image-forming depths.

1975, 16mm, color/si, 30m (18fps), \$60

Analytical Studies I: The Film Frame

A set of short pure color studies, usually exploring one dominant hue. Most of these works were studies for longer projects. The last four "migraine" studies are rhythmically based around the five-cycle-per-second oscillation pulse of the typical fortification illusions preceding a migraine attack; this onset period, with its visually dynamic effects, is reported to be a quite vibrant and enjoyable state.

1. Modular Blue; 2. Green Matrix; 3. White Field; 4. Orange Field; 5. Pink Modulation A; 6. Pink Modulation B; 7. Temporal Frame A; 8. Migraine Onset A; 9. Migraine Onset B; 10. Migraine Onset C; 11. Migraine Onset D. (After titles, focus should be shifted to sharpen the edges of the screen.)

Collections: Centre National D'Art et de Culture Georges-Pompidou, Paris.

1971-1976, 16mm, color/si, 25m, \$57

Analytical Studies II: Un-Frame-Lines

A highly varied and playful series of short sketches involving induced camera "mistakes," printing "errors" and various "assaults" upon film (some rephotographed) which in one way or another reveal the process/materiality of cinema. The "unframing" called for in this film (bringing the top frame line down into the viewing area as is possible by adjusting the projector framer) is a way of heightening the intended unmasking of the usually hidden vulnerability/fragility of the film strip.

1971-1976, 16mm, color/si, 30m, \$69

Analytical Studies III: Color Frame Passages

The film consists of seven sections: the first section, "Specimen I," a "flicker" film, is the subject for the other sections of ANALYTICAL STUDIES III...
"Specimen I," as with most of my other works, also exists as a

my other works, also exists as a "Frozen Film Frame," wherein the entire footage of the film is cut into strips and aligned serially between sheets of clear plexiglas.

Section I: "Specimen"

Three spectral cycles intersecting into a "flicker" work that is the basis of...all that follows in this film.

Section II: "Divergent Strip Vectors"

Film of the first film. Two strips shot in real time are superimposed, one moving upward, the other downward. Other colors are created. Changes in speed cause various kinds of illusions.

Section III: "Document"

A documentation of how the films were shot. Shows Sharits and two assistants at work on SYNCHRONOUSOUNDTRACKS. The film strip that they are shooting is superimposed over their images.

Section IV: "Strip in Strip"

A superimposition of one strip image over and a bit inside another strip image.

Section V: "Strip of Strip, A"

Not a superimposition of two strips but rather a document of an actual strip, moving upward, containing the image of another film strip, also moving upward, blurring at various speeds in rephotography.

Section VI: "Strip of Strip, B"

Same as Section V but the inner strip image is moving downward while the actual strip containing it is moving upward.

Section VII: "Strip of Strip of Strip B"

A document of Section VI; three film strip images and sprocket sets, one within another.

1973-1974, 16mm, color/si, 22m, \$50

Analytical Studies IV: Blank Color Frames

Contains: 1. Specimen II. 2. Specimen III; 3. Specimen IV; 4. Diagonal Temporality B; 5. Diagonal Temporality C; 6. Temporal Frame B.

Like ANALYTICAL STUDIES I, these short works each develop a different rhythmic and/or me-

lodic idea using only rapid successions of color frames. The "Specimens" are called such because they are the "subjects" of (rephotography) analysis: "Specimen II" was intended to be the subject for the film EPISODIC GENERATION-although the footage, in itself, was successful, I did not find it adequate for its intended purpose; therefore, "Specimen IV" was created and was used (rephotographed) for EPISODIC GENERATION. The other works were studies for sections of the film DECLARA-TIVE MODE. (After titles, focus should be shifted to sharpen the edges of the screen.)

Please note that all of the above films in the ANALYTICAL STUD-IES SERIES may be projected at silent speed as well as sound speed.

1975-1976, 16mm, color/si, 15m, \$44

Epileptic Seizure Comparison

"Beauty shall be convulsive." — Andre Breton

Produced with the aid of a CAPS Award (1978). Sound portion made possible by the facilities of the Computer Science Center at Carnegie Mellon University and ZBS Foundation (through funding by the New York State Council on the Arts and the National Endowment for the Arts).

The films are of two patients, extracted from a medical film study of brain wave activity during seizures. Of course, the patients volunteered for these tests. The black and white footage of each patient entering convulsive stages was temporally and tonally articulated on an optical printer and rhythmic pure color frames were added to these images. Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the con-

vulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm.

1976, 16mm, color/so, 30m, \$65

Tails

A series of tail ends of varied strips of film, with sometimes recognizable images dissolving into light flares, appear to run through and off of a projector. A romantic "narrative," suggesting an "ending," is inferred.

Please note that this film may be projected at either silent or sound speed.

1976, 16mm, color/si, 3m, \$7

Episodic Generation

The visual "degeneration" of the image...through successive rephotography is paralleled by the compression of verbal information to the point of its loss of legibility; yet, both the "degenerated" sound and image are perceptually engaging, even in the most advanced stages of "degeneration." It is obvious why the film has its title, because of the strategies of its coming into being, but, paradoxically, at the level of effect, its dynamics arise from its "Episodic Degeneration."

1978, 16mm, color/so, 30m, \$69

Declarative Mode II

I want this piece to be aesthetically delightful for the viewer, to provide an experience like classical music (although silent). DECLARATIVE MODE is the most complex and intricate work I've ever done. This work is meant to be viewed over and over.

S FILM

SHARITS

While composed of pure/blank color frames (often "flickering"), it is not at all related to "structural film"; there is not a predetermined overall structure or looping, or other "features" of "structural film." The work, in its entire form, will be related to a novel, with a beginning, a middle, but not an end (until I end). This is an "abstract narrative" or chronicle.

The film moves from episode to episode (different lengths and moods/rhythms/melodies) without any apparent cause-effect, like life itself, which passes on from one unpredictable event/emotion to another.

1977, 16mm, color/si, 40m, \$85

3rd Degree

Special thanks to: Mary Ann Bruno (actress); Susan Mann (voice); Robert Franki (simulation of rattlesnake sound); Ken Rowe (sound production assistance); and Steve Gallagher (visual production and general assistance).

In Part 1 there is an image of a moving strip of film, showing sequences of a close-up of a match being waved somewhat agressively in front of a young woman's apprehensive face. The soundtrack: occasional match striking and rattlesnake warnings and the words, "Look, I won't talk"... The second part is the first part rephotographed... In Part III we see the rephotographed image of Part II, which contains Part I, so it is a film of a film (of a film of the original film)...

The film is "about" the fragility of the film medium and human vulnerability; both the filmic and the human images resist threat/intimidation/mutilation: the victim is defiant and the film strip also struggles on, both "under fire." It is a somewhat violent drama but it is also an ironically comic work and there

is a formal beauty in the destructiveness of the burning film. While the film (from section to section) develops, becomes more visually complex, successively regenerates (as the figurative images degenerate), it nevertheless implies not finality; rather, 3RD DEGREE implies endurability, extension and ongoingness.

1982, 16mm, color/so, 24m, \$55

Bad Burns

Two reels of mis-takes in shooting Part II of 3RD DEGREE. Film was loaded in camera improperly and the image slides about off-center and becomes blurred—creating some rather amusing and mysterious imagery. A made "found" object.

1982, 16mm, color/si, 5m, \$15

Brancusi's Sculpture Ensemble at Tirgu Jiu

This film is a "chronicle" of a visit I made in 1977 to Romania to experience three of Brancusi's most famous sculptures: "The Endless Column"; "The Gate of the Kiss"; "The Table of Silence"; (and the lesser known "Arcade of Pedestals," the modular system of stools which lead from the "Gate" to the "Table"). These works are in the small, rural town of Tirgu Jiu, not far from the village of Hobitza (where Brancusi was born and spent his childhood). These works are shown in photographs and discussed as totally autonomous "abstract" sculptures simply placed conveniently around the town; but, in fact, they are also parts of a larger and very specific environmental (and symbolic) motif. Their placement suggests a metaphysical continuum; they span the boundaries of the town and while aligned in a (virtual) straight line, all three cannot be seen from any single point of

view, so there is a temporal unfolding as one moves through the town to experience the relationship.

"There should be other films like this about works of art." — Lynda Benglis, sculptor

1977-1984, 16mm, color/so, 23m, \$60

All of the above films also distributed by Film-Makers' Cooperative, N.Y.

Elizabeth Sher

Beat It

"What, rubber moles? Elizabeth Sher's exercise in fixation introduces us to the carnival game of 'Whackamole.' Players are granted the privilege of bashing the bejeesus out of randomly controlled rubber moles' heads as they dart out of their holes, and you will too just watching this weird action." —Tony Reveaux, Bay Area Filmmakers Showcase.

16mm, color/so, 4m, \$10 Available for sale on videotape.

Juggling

A harried young mother, played by Sue White, formerly of the Mutants, tries to balance career and kids in this hilarious dayin-the-life.

16mm, color/so, 14m, \$30 Available for sale on videotape.

Too Young

Taking off where Brooke Shields left us in her Calvins, this film takes a hard, humorous look at the pressures and frustrations young people (women) (girls) feel as they rush out to explore their sexuality with all the taboos and fears that entails.

16mm, color/so, 3m, \$10

The Training

A satirical re-enactment of the behavior modification approach to toilet training bound to cheer up any retentive person. The instruction is loosely based on a popular book on the subject which the filmmaker came across in her search to understand and solve this universal problem.

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16mm, b&w/so, 8m, \$15 Available for sale on videotape.

Wash It

Low Riders get squeaky clean at the drive-through to the spicy salsa sounds of Los Agitadores featuring Steve Mitchell.

16mm, color/so, 6m, \$12 Available for sale on videotape.

David Sherman

Adobe Noise

A residue of a Southwest landscape.

"The stream of veiled images, some representational/figurative, others abstract, move within a subterranean matrix which conveys an impression of the maker's volatile, oneric landscape."—Abraham Ravett

1987, 16mm, color/si, 5m, \$8

Rose and Rose Elaine

An urgent letter that will never be read. This film, the grains of memory, an unconscious faith and terror, tries to bridge the pain of a broken family communion.

1988, 16mm, b&w/si, 11m, \$17

Stuart Sherman

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Fifteen Films by Stuart Sherman

"Sherman's movies resemble his one-man shows in their suggestive, rebuslike juxtaposition of gestures and props. There's the same deadpan whimsy, but a greater degree of imagistic freedom... All psychodrama ultimately derives from Maya Deren, but Sherman is Deren's heir in even more specific ways. His films make especially clever use of the montage 'creative geography' that she pioneered in AT LAND-although Sherman does so not in the service of creating a dreamlike space so much as a means of supplying visual jolts and formal analogies. Like Deren, Sherman is an ingenious editor... The best of his visual puns have a Magritte-like poetic kick... There's a touch of Keaton in Sherman's stolid, off-hand persona." -J. Hoberman, Artforum

"...the tangible deliberateness of the composition of Sherman's films and the economy of his juxtapositions are worked out in a gesture of concision.

Through the simplicity, clarity, and brevity of the images an acute sense of elegance and rightness is created. Like riddles, jokes, koan, and paradoxes, Sherman's films operate on this edge of sense, in a world of wonder." —Sally Banes, Millennium Film Journal

Camera/Cage

1978, b&w/si, 3m

Edwin

1978, b&w/si, 1m

Globes

1978, b&w/color/si, 3m

Scotty and Stuart

1978, b&w/color/si, 2.5m

Skating

1978, b&w/si, 2m

Tree Film

1978, b&w/si, 1.5m

Baseball/TV

1979, b&w/si, 1m

Flying

1979, b&w/si, 1m

Hand/Water

1979, b&w/si, 1.5m

Piano/Music

1979, b&w/si, 1m

Roller Coaster/ Reading

1979, b&w/si, 3m

Fountain/Car

1980, b&w/si, .5m

Rock/String

1980, b&w/si, 1m

Theater Piece

1980, b&w/si, 1m

Chess

1982, b&w/si, .5m

Package: 16mm, b&w/color/si, 23.5m, \$60

Other distribution of all films: Film-Makers' Cooperative, N.Y.

Steve Siegel

Dream City

DREAM CITY is a guided tour of New York City narrated by young people. Part documentary, part experimental, the film shows a side of the city rarely seen by outsiders.

In a series of off-camera interviews, teenagers talk about New York's neighborhoods as well as other places throughout the city that have long served as a magnet for the city's kids: Times Square, Coney Island, the parks, and the subways. The interview subjects act as tour guides to a camera that roams from the high-fashion shop windows of Fifth Avenue to the mean streets and playgrounds of the South Bronx. Along the way, the teenagers discuss their feelings about the wrenching economic disparities of New York and what they would do to make things better for all of the people of the city.

DREAM CITY is neither exclusively a social issue documentary nor simply a panoramic "city symphony," but rather aims to combine the most compelling aspects of both cinematic traditions. It is hoped that the film will raise serious social and political issues while at the same time delight and entertain its audience.

1987, 16mm, color/so, 25m, \$60

David E. Simpson

Dante's Dream

Reading the Divine Comedia, one has the distinct impression that Dante's professed and real meanings are two different things. One senses in Paradiso a hollow sterility that religious rhetoric cannot conceal; while in the Inferno the author's excitement erupts through a veneer of moral condemnation. Inspired by this reading, DANTE'S DREAM uses modern imagery for an expressionistic reinterpretation of Dante's cosmology. The film's first half reveals a Purgatory of alienation and anticipation, where departures equal arrivals, and incessant activity yields no progress. Eventually, the airplanes of Purgatory assume their fully sexual undertones as they sink into the Inferno of the subconscious, an erotic fever-dream of water, fire, flesh, and animal instinct. As in the Divine Comedia, at the heart of the inferno lies a frozen lake; but on the shores of this lake, in the cold light of day, sits a city stripped naked of the religious mythos of Paradise.

Awards: Best Experimental Film, Humboldt International Film and Video Festival, 1991; Festival Grand Prize and First Place, Experimental Film, Cinematic Arts and Video Festival, Athens, 1991.

1990, 16mm, color/so, 10m, \$25

Paradiso

"Heaven is a place where nothing ever happens." —David Byrne

This short film was originally intended to be contained within DANTE'S DREAM; but it func-

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tions on a more ironic level. PARADISO satirizes Dante's conception of heaven, where the blessed sit around in concentric circles gazing on the beatific vision...Forever! The film also points to how we idolize, and make ourselves in the images of, commercial deities (in this case, the Cross-Your-Heart Bra woman from a "Beatrice Foods" billboard).

1990, 16mm, b&w/so, 2.5m, \$10

Joel Singer

Breakdown

Circular pans in a living room, broken down by mathematical elimination of frames. Narrator's memory undergoes similar disintegration.

"Joel Singer appears to be one of the important filmmakers who began their work in the seventies."—P. Adams Sitney, Visionary Film

1974, 16mm, b&w/so, 3.5m, \$10

Judy

Repeated accelerating pans of a room intercut with rolling TV screen with the haunting sound of a word electronically stretched out to 15 seconds in the opening shot decreasing to one second as the film ends.

1974, 16mm, b&w/so, 2.5m, \$10

Adieu Beausejour

A farewell to my family home in the Laurentian Mountains near Montreal.

1975, 16mm, b&w/si, 3m (18fps), \$10

Perisphere

The region about a body...the force fields around the center...sweep in harmonic orbits.

"In PERISPHERE, the filmmaker sweeps the camera horizontally in varying arcs of a circle within a suburban setting and intensifies the optical tension by intercutting fast, close-up, telephoto swishes with more placid and comprehensive pans." —P. Adams Sitney

"The film begins to resolve itself through an overexposed introduction, then leaps into a horizontal orbiting of the perimeter punctuated by the jacked-up speed of autos, details of landscape firing into the foreground, retreating. The camera rushes in one direction only to stop, fix momentarily, then sweep in the opposite direction. It is a stunning, rhythmically overwhelming film. Though the film is silent, soon into its viewing a music is heard, internally along the neural lines fed by the eyes through the strokes of light." -Michael Reynolds, Berkeley Barb

1975, 16mm, b&w/si, 14m (18fps), \$25

Sliced Light

"The electric, erotic force that propels the axis which spins PERISPHERE sets the landscape atremble and alight and aleap in SLICED LIGHT, as filmed life seems on the verge of combusting into light alone."—Robert Lipman

1976, 16mm, b&w/so, 15m, \$25

Behemoth

"Yes and No singing together" from James Broughton's poem, I Heard in the Shell:

life/death, negative/positive, day/night, dry/wet.

The film attempts to bring together these opposites.

"Marvelously mysterious." — Helen Adam

1977, 16mm, b&w/si, 5m, \$10

Fractive Clusters

"Singer's technique has become increasingly subtle and sophisticated, his method of filming reveals other levels of energy and action than the external reality alone. This new work communicates in a totally new way, specifically its rhythms and patterns result in an effect utterly different from western, linear perceptions. It works more like tribal dancing, or watching dance, or listening to rhythmic music—all at the same time." — Will Roscoe

1981, 16mm, b&w/si, 15m, \$30

Single Spark Films

Off the Pig

This and the following films were made by revolutionary filmmakers in the 1960s and they are presented here by Single Spark Films because they are a window to that period. These films were an attempt by artists to contribute to the revolutionary upsurges of the '60s and are part of the many films influenced by the rebellions of those times. But, certainly, they do not exhaust the possibilities of revolutionary cinema.

Leaders of the Black Panther Party talk on the then-revolutionary views of the Panthers: about Vietnam and unity of different nationalities, about armed struggle and their unswerving opposition to the system's oppression. Captures a sense of what they were about then, their strengths as well as shortcomings.

1968, 16mm, b&w/so, 20m, \$20

Pig Power

Impressionistic piece on riots and marches. More art than documentary. Brief remarks by participants. A flavor of the skirmishes of the times. with the Beg

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Late 1960s, 16mm, b&w/so, 6m, \$10

Mayday!

A historic rally by the then-revolutionary Black Panther Party to free their leader, Huey P. Newton. Held on May 1st. Panther leaders promote Mao's "Red Book"; Bob Avakian, who also spoke that day, expresses some foretelling views on internationalism. There is a flashback to a police raid on Panther headquarters. The crowd on the Federal Building steps indicates that the revolutionary views of the Panthers were drawing forward many people.

1969, 16mm, b&w/so, 15m, \$15

On Strike

Teachers and students mobilize themselves and literally fight the police and administration at San Francisco State to set up programs for ethnic studies.

1969, 16mm, b&w/so, 25m, \$20

People's Park

A bloody and protracted battle over a mere city block of land. The students and radical youth of Berkeley declare in manifesto and deed that the corporation's and the university's "property rights" cannot be held above the interests of the people. This vision holds up against vicious maimings by government troops and the only airstrike, yet, against U.S. civilians.

1969, 16mm, b&w/so, 25m, \$20

Only the Beginning

An account of rebellion in the troops against the war in Vietnam. "We don't want to fight anymore, but if we do it will be to take these steps!" a vet proclaims in front of the White House as he and others tear off the medals and decorations pinned to their fatigues and return them to a trash heap on the White House lawn. The gruesome genetic effects of Agent Orange on the land and on Vietnamese babies is shown and U.S. soldiers talk about how G.I.s are killing their own officers.

The editing—the use of counterpoint, pacing, music, and the diverse footage—is exceptional.

1971, 16mm, color/so, 20m, \$20

Winter Soldier

Vietnam vets give testimony at the Winter Soldier tribunals. Vet after vet talks about what he personally experienced in Vietnam, what he was made to do as a soldier in an imperialist army. Revealed by nightmarish firsthand account are the atrocities committed against the Vietnamese people.

1971, 16mm, b&w/so, 20m, \$20

We Are the Palestinian People

From the refugee camps they have lived in for over 30 years, the Palestinian people build a movement to regain their homeland from the Zionists. This film chronicles the history of the Palestinians' cause and reveals the symbiotic relationship between the Zionist movement and larger imperialist powers, first the British empire and now U.S. imperialism.

1973, 16mm, b&w/so, 55m, \$30

Breaking With Old Ideas

This film has English subtitles.

This film is feared and hated—by those who now rule China. Chiang Ching gave political and artistic guidance to this work, produced at the height of the battle against Den Xiapeng who became "top leader" in China and personified all that Mao opposed. It is an example of "revolutionary romanticism," an approach to the creation of art upheld by Chiang Ching and opposed by revisionists.

The story revolves around the setting up of a new college. The bourgeoisie of China-that is, party authorities who favored and promoted capitalist methods and social relationshipsinsist that naturally, in accordance with modern views, the college should be built near the city to better educate experts, especially the sons and daughters of party officials and intellectuals, with the doors closed to those not qualified. Revolutionaries oppose this. Fierce social struggle erupts not only about who should be admitted to this college but over the methods and philosophy that should guide education. The revolutionaries fight and develop an understanding that the oppressed's interest in emancipating all of mankind coincides with the necessity to "break with all traditional ideas and property relations."

1975, 16mm, color/so, 120m, \$65

Mao Tse-Tung, the Greatest Revolutionary of Our Time

An impressionistic reflection of Mao's immortal contributions and a sweeping view of the proletariat's ascendancy for power, a struggle alive with twists and turns. From the Paris Commune

to the Russian Revolution to the Cultural Revolution, the proletariat's cause advances and is led to great heights by Mao Tsetung.

1978, 16mm, color/so, 17m, \$20

Jeffrey Skoller

Moving In

MOVING IN begins as a documentary on the growing problem of homelessness in San Francisco in the wake of Reagan-era budget cuts and ends as a meditation on the filmmaker's own relationship to the situation. Having moved into a "bad" area as a middle- class artist searching for affordable living and working space, the filmmaker is confronted with his own luxury of choice about where he places himself in the world while surrounded by people who have no real choice.

The film uses the filmmaker's "liberal guilt" about his own privilege to raise questions about whether or not it is possible to represent a world that the filmmaker has had little connection to without further exploiting, sentimentalizing or reinforcing the dehumanization of people who are victims of a political system that privileges greed over equality. MOVING IN is at once a film about homelessness and a question about how that situation is represented.

16mm, b&w/so, 18m, \$25

Nicaragua: Hear-Say/See-Here

This film is a modest attempt to better understand a situation that my own country's government and media have mystified and depersonalized by reducing the representations of Nicaragua to a war zone rather than a place where people live their lives. Using the process of making the film as a starting point for my own engagement with my subject, a world so different from my own, I begin with a question: As a North American, what is my relationship to Nicaragua?

"With the camera never settling on a solid, classical composition, Skoller conveys his personal response to the reality of daily life in Nicaragua... In a purposefully tentative and oblique visual style, using a reflexive voice-over soundtrack, Skoller constantly questions his place as filmmaker... An acute political awareness informs the act of seeing in Skoller's film." —David Schwartz, Curator of the American Museum of the Moving Image

"...visually captivating..." — Village Voice

Shown: 35th Mannheim Film Festival; Latin American Film Festival, Havana; Flaherty Film Seminar.

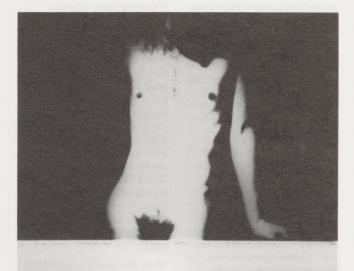
1986, 16mm, color/so, 64m, \$65

Topography/Surface Writing

As in everday life, TOPOGRA-PHY/SURFACE WRITING is a series of events, impressions, voices, ideas, sounds, images, texts and textures. In their constant flow they become a surface upon which we always move. Like Kafka's "In the Penal Colony," from which it is loosely adapted, the main theme is violence: physical, psychological,

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Mute/Fertility/Hard Core Home Movie by Greta Snider

and environmental. However, the film does not give a portrait of violence in the conventional sense of representing it as spectacle or drama and therefore separate from the everyday, nor does it attempt to analyze or aestheticize the problem. Rather, the film attempts to show how integrated violence is in the very fabric of our lives. As the title suggests, TOPOGRA-PHY/SURFACE WRITING is not an essay, but rather a mapping of new possibilities for seeing and thinking through the use of cinema that is neither authoritarian nor passive, but rather a challenge.

16mm, color/so, 37m, \$35

Jack Smith

Flaming Creatures

"...[Jack Smith] has graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained for the first time in motion pictures a high level of art which is absolutely lacking in decorum; and a treatment of sex which makes us aware of the restraint of all previous filmmakers.

"He has shown more clearly than anyone before how the poet's license includes all things, not only of spirit, but also of flesh; not only of dreams and of symbol, but also of solid reality. In no other art but the movies could this have so fully been done; and their capacity was realized by Smith." —Film Culture

"During its final deliberation, the selection jury decided to state explicitly that the majority of its members recognized the aesthetical and experimental qualities of the film FLAMING CREATURES by Jack Smith, but had to ascertain unanimously that the showing of it was impossible in regard to Belgian laws."—Program notes, Third International Experimental Film Competition, Knokke-Le Zoute, Belgium, 1964 End-Core H

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Awards: Fifth Independent Film Award, Film Culture; Prix Film Maudit, Third International Film Exposition, Knokke-Le Zoute, Belgium, 1964.

1963, 16mm, b&w/so, 45m, \$125

Greta Snider

Futility

FUTILITY's narrative is told in two disarmingly honest and personal voice-overs, with images reprinted from found and archival footage. The first section is a woman's story about a pregnancy and subsequent difficulties in scheduling an abortion. The second is a moribund love letter read by the same narrator. The images are never an illustration of the voice-over, nor do they constitute a narrative of their own, but blow in and out randomly, constituting a kind of peripheral vision.

"FUTILITY exhibits a strong ironic wit that permits no relaxation for the sake of humor." — Calvin Ahlgren, S.F. Chronicle

Screenings: Film Arts Festival, S.F.; Athens Film Festival; Copenhagen Film Festival; Humboldt Film Festival, Honorable Mention; Austin Film Society; Museum of Modern Art, N.Y.; Secret Circus, "The Party Before the Ride."

1989, 16mm, b&w/so, 9m, \$30 Available for sale on videotape.

Hard-Core Home Movie

Additional photography: Bruce Stewart.

HARD-CORE is a frank and irreverent documentary that asks the question, "what is hard-core?" Seedy, grainy, and fast-paced, this is a nostalgic look at an ephemeral moment in the history of a subculture: punk rock in San Francisco in the late eighties. Everyone from fucked-up teenagers to elderly Mexican tourists attempts to explain the allure and mystique of the scene. Filmed at S.F.'s historical petting-zoo/theater/punk rock emporium The Farm.

"My favorite of the whole lineup was HARD-CORE HOME MOVIE." —Mitzi Waltz, Maximum Rock 'n' Roll

Screenings: Frameline Festival, S.F. Cinematheque; Collective for Living Cinema; P.S. 122.

1989, 16mm, b&w/so, 5m, \$25 Available for sale on videotape.

Blood Story

BLOOD STORY is a simultaneous progression of three divergent tales; a soundtrack of eavesdropped "girltalk," a subtitled story of a troublesome spot, and a series of images that fluidly peruse the two. The pictures articulate the space between one threatening, and one intimate, experience of the same symbolic matter.

"...cuts below the surface of sexual relations." —Ann Powers, S.F. Weekly

Screenings: S.F. Cinematheque; Collective for Living Cinema; Other Cinema, S.F.; Image Film and Video; L.A. Filmforum.

1990, 16mm, color/so, 3m, \$20 Available for sale on videotape.



Deke Nihilssohn in Shred of Sex by Greta Snider

Mute

MUTE is an irresolute web of shifting power positions. It is a malevolent bed-time story whose focal character, while deviating herself from the grip of the narration, firmly maintains her ambivalence towards her state of menace.

Included is subtitled information, which is the running contrapuntal perspective of the "other," the mute. This commentary blossoms out in the long silent sections, from a discussion of her own involuntary objectification to her problematic "fascination" with a foreign culture.

"MUTE, Greta's masterpiece, uses layers of allegory and truelife crime story to reveal the miscommunication at the heart of patriarchal eroticism." —Ann Powers, S.F. Weekly Awards and screenings: Ann Arbor Film Festival; Big Muddy Film Festival; Louisville Film Festival; Best Experimental Film, Atlanta Film Festival; S.F. Cinematheque; Other Cinema, S.F.

1991, 16mm, color/so, 14m, \$45 Available for sale on videotape.

Shred of Sex

Made by Greta Snider, Bill Daniel, Valerie Stadler, Alessandra DeMeo, Cosmos, Honey Owens, Deke Nihilsson, and Dave Rock.

Punks do have sex, contrary to popular belief. Representations of punk sexuality seem to be either the snarling, leather S&M pervert thing, or else the other extreme of teenage East Bay celibate vegetarians. This includes punk sex film productions, too. Many of us have la-

mented the absence of believable sex images, in which the punk is not the token freak, and in which the diversity of our culture is reflected. Thus, in the spirit of punk "do-it-yourself," we did

The democratization of moving images is usually the realm of videotape and camcorders. But...there is still an abundance of poverty-cinema remaining to be explored. So, carrying on in that tradition, we gave each of our housemates 100 feet of film and a crash course in 16mm production and left them to their own devices. We then processed the footage in our darkroom, and ended up with a seven-part film of three-minute vignettes. The films range from explicit, spontaneous romps to more deliberately choreographed images. Each person stars in his or her own film, as

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well. The visual flukes of handprocessing work well with the individual nature of the films. The result is a joyous anarchistic experiment in film and sensuality with nothing at stake but our own revelatory fun.

1991, 16mm, b&w/so, 23m, \$75

Michael Snow

Wavelength

WAVELENGTH was shot in one week in December, 1966, preceded by a year of notes, thoughts, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact," all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind).

The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street.... The room (and the zoom) are interrupted by four human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic

sound, a sine-wave... It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer.

1966-1967, 16mm, color/so, 45m. \$70

One Second in Montreal

Made with Joyce Wieland.

"A collection of snow scenes, all still photographs of potential sites for a monument in Montreal (thus distinctly not 'artistic' photographs), follow one another for 22 minutes." —P. Adams Sitney

"This serial procession of pictures is utterly fascinating and hypnotic in spite of the fact that the images themselves are quite ordinary. An overwhelming sense of mystery and deja vu is generated as the parade of odd bleak photographs moves by... One is made to analyze and concentrate on the images far more attentively than one normally would. It becomes clear that Snow has forced an extremely intense subject-object relationship, not simply by the fact that he has held certain pictures longer than others, but because these durations are structured mathematically, are given a pattern and logic which seems purposive, that is, seems to move teleologically toward some 'meaning.' The only meaning, however, is one's relation to this temporal structure. Thus ONE SECOND IN MONTREAL becomes a sculpture which exists in time without motion. It is typical of Snow's genius, a gift best described by John Cage when he said: 'Where beauty ends is where the artist begins.' "-Gene Youngblood, artscanada

1969, 16mm, b&w/si, 26m (16fps), \$40

Breakfast

Shot in 1972 and shelved until 1976, when sound and editing problems were solved. All the varied and unusual motions visible on the screen are the result of a single camera movement.

"WAVELENGTH before breakfast. A continuous zoom traverses the space of a breakfast table, serving as a grand metaphor for indigestion." — Deke Dusinberre

1972-76, 16mm, color/so, 15m, \$35

Presents

"The apparent vertical scratch in celluloid that opens PRESENTS literally opens into a film within the film. When its figure awakens into a woman in a 'real' set, the slapstick satire of structural film begins... Snow pushes us into acceptance of present moments of vision, but the single drumbeat that coincides with each edit announces each moment of life's irreversible disappearance." —Philip Monk, *Art Express*

"PRESENTS is a major work, even when measured by the standards of Snow's most impressive achievements. The title is a complex, provocatively ambiguous pun. The first section is a play based on the slipping and colliding senses of the word 'presents,' its homonyms, synonyms, and related concepts... In the last section, assisted by the drum beat accenting each cut, the editing insists on the separateness of each shot and by doing so it constructs a vast inventory of different things and events. This extraordinary concluding montage sequence poses the most concerted and comprehensive challenge to the discourse of presen(ts)(ce) mounted by the film." -Stuart Liebman, Millennium Film **Journal**

Other distribution: Canadian Filmmakers Distribution Centre, Toronto.

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1980-81, 16mm, color/so, 90m, \$120

So Is This

"...SO IS THIS parlays an elegantly simple concept into an unpredictable, cumulatively rich experience.

"The film is a text in which each shot is a single word, tightly-framed white letters against a black background. Compared to Snow's recent epics... it seems almost a throwaway but it's also the most satisfying film he's made in a decade...

"With formalist belligerence, SO IS THIS threatens to make its viewers 'laugh cry and change society,' even promising to get 'confessional.' Although the film does reflect Snow's personalityhis Canadian-ness, preference for humor over irony, obsession with art world chronology (who did what first)-its only confession is the tacit acknowledgement that he's sensitive to criticism. Snow takes full advantage of his film's system of discourse to twit restless audiences... A lot of this is pretty funny but SO IS THIS is more than a series of gags. Snow manages to defamiliarize both film and language, creating a kind of moving concrete poetry while throwing a monkey wrench into a theoretical debate (is film a language?) that has been going on sporadically for 60 years.

"If you let it, Snow's film stretches your definition of what film is—that's cinema and SO IS THIS."—J. Hoberman, Village Voice

1982, 16mm, b&w/si, 45m, \$60

La Region Centrale

This film is in five reels and requires two identical projectors for continuous projection. Instructions are included for cueing from reel to reel.

"This new, three hour film by the Canadian Michael Snow is an extraordinary cinematic monument. No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel etc.

For LA REGION CENTRALE, Snow had a special camera apparatus constructed by a technician in Montreal, an apparatus capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one continuous movement across space, intercutting occasionally the X serving as a point of reference and permitting one to take hold of stable reality. Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Isles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular prospect of the surrounding mountains.

"In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively, the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track, rigorously synchronized, composed from the original sound which programmed the

camera, supplies a permanent counterpoint.

"Michael Snow pushes toward the absurd the essential nature of this 'seventh' art which is endlessly repeated as being above the visual. He catapults us into the heart of a world before speech, before arbitrarily composed meanings, even subject. He forces us to rethink not only cinema, but our universe."—Louis Marcorelles, *Le Monde*

"Michael Snow's LA REGION CENTRALE can be described as heroic bordering on the apocalyptic...it is an epochal film because of the extent of the camera movements and its transformation of space... Gravity is destroyed...the horizon line has been erased and forgotten and the land mass has been transformed into a whirling flat disc, a blurred flash of light with no mass or volume, rotating wildly through the sky... Snow's mountain landscape has become a reflection on the solar system." - Bill Simon, Artforum

"...an unimaginable film, literally like nothing you have ever seen before..." —John W. Locke, Artforum

1971, 16mm, color/so, 180m, \$210

Seated Figures

"In SEATED FIGURES...Michael Snow again explores the ground zero of motion pictures-this time literally. Most simply described, the film...is a 40-minute consideration of a landscape from the perspective of an exhaust pipe. The artist appears to have bolted his camera, lens down, to a metal arm extending off the back of a truck...then driven over asphalt and dirt roads, out to the beach, along a riverbed, and through a field of daisies. Although hypnotic, the movement is not continuous. The vehicle stops, reverses direction, then accelerates to

produce a diagonally striated forcefield.

"For all his conceptual sophistication, Snow subscribes to a casual, all-encompassing Cage aesthetic. He's deceptively artless, a master of the visual deadpan. While trafficking in geological abstraction, he arrests the film's frantic motion, freezing some blurry onrush or a frame of flowing water. A soundtrack of coughs, yawns, and humming projector creates a further displacement. The images are distanced-accompanied by the muffled noises of an audience watching a movie. Hence the mysteriously inert title. SEATED FIGURES is about its audience. Not only are we sent flying face down over the earth, but Snow reverses the oldest concept in image-making-he juxtaposes our seated, static figures against a constantly moving ground." -J. Hoberman, Village Voice

1988, 16mm, color/so, 50m, \$70

See You Later/Au Revoir

Actors: Michael Snow, Peggy Gale; Camera: Ira Cohen; Set design and lighting: Michael Snow.

Plot: A man leaves an office.

The image shows a staged, formally complete, common event. The real-time action, which took 30 seconds, was extended to become 17.5 minutes on the screen. The sync sound of the typewriter and two voices (He: "Goodbye"; She: "See you later") was slowed down the same amount of time.

1990, 16mm, color/so, 18m, \$50

Phil Solomon

The Passage of the Bride

"Solomon's work-some of the best of contemporary experimental film-is difficult. Its optical and moral density eludes language, as if the films, which are often dark and cracked, were a palimpsest of obscured meaning. His PASSAGE OF THE BRIDE is dedicated to Duchamp's alter ego, Rose Selavythe title recalls Duchamp's "The Bride Stripped Bare by the Bachelors, Even"-and is itself a ready-made, composed entirely from a 100-foot roll of wedding footage and what appears to be the honeymoon. BRIDE is hypnotic, dreamy. Solomon compulsively repeats recognizable images until they melt like distilled essences of the originals: The bride's run across a lawn, her climb into a car, a man (her husband?) emerging from a swim all become undulating black and white swirls of grain, ripples of water..." -Manohla Dargis, Village Voice

1979-1980, 16mm, b&w/si, 6m, \$20

Nocturne

Finding similarities in the pulses and shapes between my own experiments in night photography, lightning storms, and night bombing in World War II, I constructed the war at home.

"A screaming comes across the sky." —Gravity's Rainbow

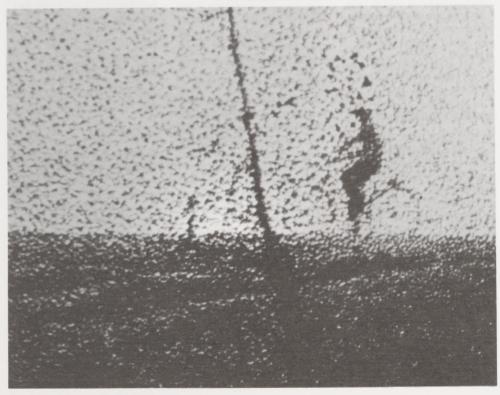
"NOCTURNE strongly evokes one of Brakhage's most exquisite films, FIRE OF WATERS (1965). Its setting is a suburban neighborhood populated by kids at play and indistinct but

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Nocturne by Phil Solomon



Remains to be Seen by Phil Solomon

ominous parental figures. A submerged narrative rehearses a type of young boy's nighttime game in which a flashlight is wielded in a darkened room to produce effects of aerial combat and bombardment. A sense of hostility tinged with terror seeps into commonplace movements... Fantasy merges with nightmare, a war of dimly suppressed emotions rages beneath a veneer of household calm... In NOCTURNE, found footage is worked so subtly into the fabric of threat that its apperception comes as a shock ploughed from the unconscious." -Paul Arthur

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Revised in 1989.

1980, 16mm, b&w/si, 10m, \$35

What's Out Tonight Is Lost

The film began in response to an evaporating relationship, but gradually seeped outward to anticipate other imminent disappearing acts: youth, family, friends, time... I wanted the tonal shifts of the film's surface to act as a barometer of the changes in the emotional weather. Navigating the school bus in the fog, the lighthouse in disrepair...

"Adopting its title from a poem by Edna St. Vincent Millay, WHAT'S OUT TONIGHT IS LOST is an elegaic film sifting through the unrecoverable. The film is a reflecting pool where vision breaks up. The home we recognize is swallowed in the brume, the light barely penetrates; and the yellow school bus steals us away, delivering us into new clouds, embracing fear. The film has a surface of cracked porcelain and intaglio: the allergic childhood skin of cracks and bruises. This is a film of transubstantiations, the discorporation

SOMMER

of human forms into embers. Air looms and blossoms into solidity and nearness... I hear it breathing..."—Mark MacElhatten

1983, 16mm, color/si, 8m (16fps), \$25

The Secret Garden

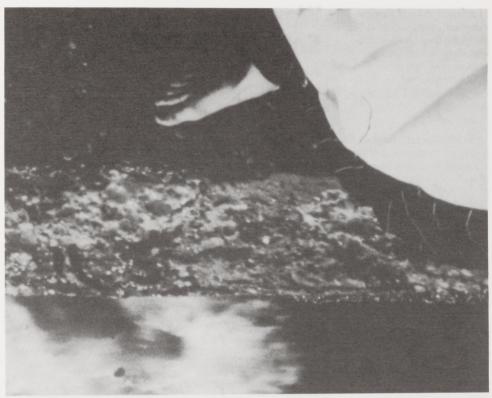
"No filmmaker reveals the faith in the multiple layers of visual images that the eighties have re-affirmed more than Phil Solomon. Solomon continues the Brakhage tradition of creating a succession of images whose logic comes from a number of sources, rhythmic, formal, and associational, and whose coherence constantly switches from one source to another. As with Brakhage, one must abandon oneself to the trance-like authority of a Solomon film, and be sure-footed enough to follow a structure that relies on overtones as well as melody, on sudden flashes of metaphor as much as narrative line. THE SE-CRET GARDEN is one of Solomon's most exquisite films. As with Thornton and Khlar there is the shadow of a story here, one which deals with the passage from innocence and experience and invokes equally terror and ecstasy..." -Tom Gunning, Mecano Touring Program Catalogue

1988, 16mm, color/si, 23m, \$65

The Exquisite Hour

Partly a lullaby for the dying, partly a lament at the dusk of cinema.

"Mourning and melancholia. In REMAINS TO BE SEEN we hear the rhythmic scratch of a respirator and we see an elusive figure crossing a bridge. Death is bolder, more cruel in THE EXQUISITE HOUR. It's in the slacked mouth of an aged patient who's spied through a



A Still Life of Postcards by Ines Sommer

window, in a young girl's plaintive Hebrew song, in painfully vivid home movies from the '20s, in lions attacking. These films cut to the bone." —Manohla Dargis, Village Voice

Top ten films of 1989, Village Voice. Independent Focus, (WNET), 1991.

1989, S8mm, color/so, 14m, \$40

Remains to Be Seen

Chemical and optical treatments were used to coat the film with a limpid membrane of swimming crystals, coagulating into silver recall, then dissolving somewhere between the operating theater, the waterfall, and the Great Plains.

"In the melancholic REMAINS TO BE SEEN, dedicated to the memory of Solomon's mother, the scratchy rhythm of a respirator intones menace. The film, optically crisscrossed with tiny eggshell cracks, often seems on the verge of shattering. The passage from life into death is chartered by fugitive images: pans of an operating room, an old home movie of a picnic, a bicyclist in vague outline against burnt orange and blue... Solomon measures emotions with images that seem stolen from a family album of collective memory." - Manohla Dargis, Village Voice

Award: First Prize, Oberhausen Film Festival.

1989, S8mm, color/so, 17.5m, \$50

Ines Sommer

A Still Life of Postcards

A STILL LIFE OF POSTCARDS—A trap: which roles are inscribed onto me as a woman by culture and education, which roles can I take on? The idealized image of woman; the star on a pedestal, ideas of romantic love and oppressive sexuality; the body caught in coded gestures.

There is no clear cut rejection, but ambivalence felt surrounding these issues and "role models." A STILL LIFE OF POST-CARDS poses questions rather than presenting answers of a unified whole. These questions find an echo in the film's experimental form, its employment

SOMMER

of different styles of imagery, materials, colors, and texts. Similarly, the sound track utilizes quotations from disparate sources, ranging from Gustave Flaubert's *Madame Bovary* to excerpts from the National Enquirer and Daniil Kharms' "Blue Notebook No. 10."

"A beautifully crafted and wholly original arrangement of visual materials (ranging from a still of Marlene Dietrich to a beach scene), in black and white and color, with a partially contrapuntal commentary." —Jonathan Rosenbaum, *Chicago Reader*

1988, 16mm, color/b&w/so, 7.5m, \$15

The Fetishism of Commodities and the Secret Thereof

THE FETISHISM OF COMMODI-TIES AND THE SECRET THERE-OF sarcastically reveals the intersection of consumerism and religion. It highlights religion's status as marketable enterprise, and conversely points out the role of consumerism as a modern substitute for religion: commodities become invested with an aura outshining their use-value by far. The language of TV evangelism reveals its roots in religious salesmanship, and Johann Christoph Bach's music transforms shopping aisles into modern cathedrals, investing their wares with the significance of religious icons. A sense of tragedy is not lost on us.

1990, 16mm, b&w/so, 7m, \$20

Warren Sonbert

Hall of Mirrors

"Warren Sonbert makes shifty, chameleonlike films, except that, unlike chameleons, their opulent surfaces are easily identified; it's their inside, the color of their meaning, that's volatile...the instability is built in-it's the modus operandi of his editing stance. It's striking therefore that Sonbert's show at the Collective for Living Cinema adds up to more than the sum of its three parts-HALL OF MIRRORS, DIVIDED LOYALTIES, and the CUP AND THE LIP. Spanning almost his entire career, the films resonate against one another in ways that intensify their emotional impact." Amy Taubin, The Village Voice

1966, 16mm, color/b&w/sound, 7m, \$15

Where Did Our Love Go?

Warhol Factory days... serendipity visits, Janis and Castelli and Bellvue glances... Malanga at work...glances at Le Mepris and North by Northwest... girl rock groups and a disco opening... a romp through the Modern. My second film.

1966, 16mm, color/so, 15m (16fps), \$30

Divided Loyalties

A film about art and industry. 1978, 16mm, color/si, 22m, \$40

Noblesse Oblige

A film about reportage, news events, journalism.

1981, 16mm, color/si, 25m, \$50

The Cup and the Lip

"Sonbert's most recent film refines the premises of his work over the past 15-odd years. His bravura-acrobatic camera and editing style of the '70s pale next to the seemingly effortless spectacle he produces today... The film is so dense it's impossible to apprehend it at a single viewing... It is Sonbert's darkest work."—Amy Taubin, Village Voice

"THE CUP AND THE LIP is a complex and challenging picture that will stimulate adventurous filmmakers for years to come... Although its imagery is too dense, varied and fast-moving to be thoroughly parsed after one viewing, the film appears to be a regretful and perhaps sardonic essay on human frailtyand on the effort to stave off chaos by means of political and religious institutions, which carry their own dangers of social control and mental manipulation." -David Sterritt, Christian Science Monitor

Awards and screenings: S.F. Film Festival, Special Jury Award, Experiments in Form category, 1987; Whitney Biennial, 1987; Berlin Film Festival, 1987; Salsomaggiore Film Festival, 1987.

1986, 16mm, color/si, 20m, \$60

Honor and Obey

"...what was clear was Sonbert's absolute mastery of form." —Elliot Stein, *Film Comment*

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"In Warren Sonbert's HONOR AND OBEY soldiers march in formation, a tiger stalks through the snow, religious processions wind through the streets, and palm trees wave in a tropical breeze. As brightly colored images of authority figures blend into scenes of cocktail parties, this 21-minute silent film flows along with the grace of a musical score built on complex tensions hidden among the notes. 'Whose authority will you obey?' the film seems to ask, as it deftly avoids simpleminded juxtapositions. Instead, we see a melange of images so full of geography (Notre Dame Cathedral, the Sydney Opera House, Fifth Avenue), that the work mocks the idea of any specific setting. Sooner or later, social and natural laws meet and probably clash, Mr. Sonbert suggests, but in this scenario of discrete images, all is apparent harmony. HONOR AND OBEY is by far the most accomplished and rewarding piece in 'Avant-Garde Voices,' the title covering five works by independent filmmakers shown at the New York Film Festival..." -Caryn James, N.Y. Times

1988, 16mm, color/si, 21m, \$55

Friendly Witness

A montage film.

1967-1989, 16mm, color/so, 31m, \$75

Alan Sondheim

Please note that most of the following films are magneticstriped 16mm sound masters and need appropriate equipment for exhibition.

Compilation I

A collection of structural films, including RUNNING IN ORBIT (camera turns, runner keeps up, goes ahead, etc.); OPEN LENS FILMS; 2X3 oscilloscope (perceptual vs. mathematical symmetry); CLASSROOM AS IF STILL (series of frozen images); FILM STRUCTURES (camera on monopod moving over grid); SINGLE FRAME WENDY; SELF-POR-TRAIT (until the camera runs down); SINGLE FRAME PAN (cutting into 180 degrees by regular increments); CHRIS AND DON (first and last hippy portrait).

1969-1972, 8mm, color/si, 22m (16-18 fps), \$25

Compilation II

Includes CERAMIC CONVERSA-TION and CERAMIC TELEVI-SION, a small ceramic square inserted into two situations; RE-VERSE ZOOM, attempting to keep cars the same size; POR-TRAIT OF MIKE METZ, chopping edges; 180 DEGREE RULE, reordering a (silent) conversation; HYPERCUBE, siting the edges of a cube in a room; EDGES, filming edges; ZOOM, zoom combination; 5 DEGREE TILT, just that; TURN STRUCTURE, flyback in real life. (Both COMPILATION I and II are works from the late '60s and early '70s concerned primarily with conceptual structure; although psychological content is apparent in a number of them, it is highly subdued compared to my more recent work.)

8mm, color/si, 22m, (16-18fps), \$25



Hudson + 2

A study filmed largely in the Hudson River Valley, New York. Using time-lapse photography, the vistas and environment painted by the Hudson River School in the 1800s are reexamined. A beautiful "restful" film much unlike the others.

1976, S8mm, color/si, 30m (18fps), \$30

Films 1-37

These are the first films I produced with the Auricon equipment I purchased in Hollywood. They have original single-system optical sound. Their subject matter ranges from terrorism to a humorous interview with a graduate of Hollywood High, but the real content, again, is psychoanalytical, dealing with the "imaginary" and other phe-

nomena-speech and memory, cultural noise, feminism. The films are gritty and obsessive; they are some of my most extreme in terms of deconstructive narrative. Repetition is used at times in the soundtrack both to clear up the audio on a technical level, and to overdetermine different neurotic/narrative moments. These films were produced while I lived in Hollywood, 1980-1982, at the rate of one per week; they were influenced by the silent film era in this regard.

Films 1-8

The first of the series of FILMS 1-37. These range from an interview vis-a-vis Godard with a graduate of Hollywood High to films working from a psychoanalytical-semiotic approach, dealing with terrorism, anxiety, and sexual-cultural concerns. The

works foreshadow my recent films; they begin an analysis of the basis of representation through a peculiarly bleak approach to narrative, character, and the film itself.

1980-1981, 16mm, b&w/so, 45m, \$80

Recapitulation and I Am Working on a Film

These films attempt and "fail" at the condensation of the series as a whole. They exhaust themselves; they are best rented with the other works from the series.

1980-1981, 16mm, b&w/so, 22m, \$35

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Sexual War Films

Includes films 18-19, 14-16, BLOCKAGE, and VIRGIN MARY. These works are characterized by a concern with violence and memory, often presented in voiceover, with imagery that is based on rephotography at times—imagery falling through itself, failing, recapitulating. The beginning of the development of the occasional "blankness" of my future work, here filled with ideological concerns. Some of the most intense footage I've shot or assembled.

1980-1981, 16mm, b&w/so, 50m, \$90

Virgin

Includes ALLISONFILM, WITH HELICOPTER, VIRGIN, SUNSET STRIP, SILENT 4X5, HOLLY-WOOD NORTH KOREA, LOS ANGELES NORTH KOREA. All of these interrelated films are part of FILMS 1-37. They deal with issues of language, displacement, and isolation, shot in a crisp black and white style. The works often use shortwave and other displacements as a way of dealing with "veering" ideological and cinematic issues.

Last in the FILMS 1-37 series. 1980-1981, 16mm, b&w/so, 50m, \$90

Hollywood

The triangulation of three women and a man, set against the psychogeographical landscape of Los Angeles—Hollywood in particular. With Jocelyne Doray and Laura Parker. This film was designed as an \$800 "feature" complete with characters. Its theoretical basis is from Luce Iragaray and others concerned with the phenomenology of feminine space.

Los Angeles appears laid out like the flesh of a postmodern body. Characters speak and intermix their own and others' lines, and ruptured desire flows everywhere through the work. The film is also a strange homage to Los Angeles, with shots ranging from Laurel Canyon to the Central Market, from Pasadena through Hollywood... The landscape is always vaguely catastrophic, inscribing the characters in terms of one another, but—as in a great deal more recent work—identity is always fluid.

1981, 16mm, b&w/magnetic sound, 70m, \$140

Symmetry Film and Summer 1981

SYMMETRY FILM (1971) was exhibited in a conceptual art show at the Bykert Gallery and consists of a black and white 8mm film (100 feet) shot in a 16mm camera and then cut and projected as 8mm. The resulting "symmetrical" film recreates a symmetry of movement between two people in a field. The second simply documents the depression of a Los Angeles summer, shot in color with a self-timer on a Bolex; the "space" of the film and the exhibitionism involved are sleazy and decaying. SUMMER 1981 led to the beginning of a theoretical reformulation of the body that I have carried on in both my writing and subsequent filmmaking.

1971-1981, 8mm, b&w/color/si, 30m, \$40

Testimony of Love and War and Some Features of U.S. Chemical Warfare in South Vietnam

These films are concerned with the effects of warfare upon the social order. The first is fictional, recounting a hypothetical rape occurring during the bombing of Hiroshima. The second is based on a short feature of the same name, produced by North Vietnam in 1971. I found the original film, with sprocket holes through the soundtrack, in a Hollywood junk store in 1980 and bought it for \$10. I restored the film, duplicated it, and added a new sountrack dealing with the U.S. manufacture of chemical weapons at that time. The visuals are entirely from the original, and are extremely hard-hitting. The effects of Agent Orange, napalm, and other defoliants/killers are clearly documented.

1982, 16mm, b&w/magnetic sound, 36m, \$60

Air

This is the first of the longer mag-stripe films which have given me considerable freedom of production. AIR consists of independent segments exploring both filmic and psychological issues. There is a long section, for example, taking off from Antonioni's L'AVVENTURA, recapitulating some of the vocabulary of desire between the two lead characters. The film is a good introduction to the density of the rest of the work. The issues, as in the sailing section (concerned with the flatness of film motion in relation to soundtrack and subtitling) are fairly clear-cut. The darker psychoanalytical/pre-symbolic concerns have not yet emerged. In this work, language is a delight.

1983, 16mm, color/magnetic sound, 50m, \$75

Buffalo Silent Films

Concerned with bourgeois life, camera angle, bleakness, and "fissuring" of highly restrained or contained material. Silent films have always provided a degree of difficulty for me; they develop narrative as hysteria. In this instance, the work is buried in depression and a highly exact

cinematography; the apparatus itself partakes of obsessive neurosis. Subjects include the bourgeois home, walking on a mountain, snow, and language (reading).

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1983, 16mm, b&w/si, 20m, \$25

Tasmanian Silent Films

Produced after returning from an aborted teaching position at the Tasmanian School of Art in Hobart. The silent films, the first in which I used extensive subtitling, are concerned with exoticism, unemployment, Tasmania itself, and tourism. Still images for the most part alternate with text created on a dining-room table in Wilkes-Barre, PA. Films include TASMANIA: THE LAST WILDERNESS, THE VISION, and JUSTICE FINDS ITS OWN REWARD.

1982-1983, 16mm, color/si, 18m (18 or 24fps), \$30

Desperate Signal Films

A collection of short works and experiments including three-dimensional images, texts, sexuality, and computers, rushing towards anxiety and oblivion. I like the picture quality a lot. Throughout.

1984, 8mm, color/si, 16m (16-18fps), \$30

Everywhere at Once

A loosely constructed work concerned with the psychological extension of the filmmaker into cinematic space/time. A companion piece to DESPERATE SIGNAL FILMS; the images are shot around the U.S. and Canada and deal simultaneously with a number of aspects of "reality" beneath the sign of Freud.

1984, 8mm, color/si, 22m (16-18fps), \$25

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This film deals with the eroticization of memory in relation to "Laura" and Mexico. Different sections are concerned with different or varying presentations of the same material. Towards the end, Mexico begins to dominate. The visuals are taken from a 1950s travelogue film that is interspersed with the "ideal tango" music and a voiceover pointing out, through the adoption of a "poeticized Anglo voice," the inherent stereotypicality present. Instead of operating with a direct politics, however, the work hovers between issues of feminine and political space. The individual sectionsas so much of my work at this time-reinforce and/or contradict each other, each seeming to take the film in a different direction.

1984, 16mm, color/magnetic sound, 30m, \$50

This Is the Film in Which You Are Forgiven and This Is the Film in Which I Am Lost

These works deal with memory and filmmaking; the second in particular deals with the spaces between the frames, bleakness and politics, and filmmaking as a kind of absenting. There are a number of interwoven sections: still shots from Antonioni's L'AVVENTURA, text, and rephotography from footage I shot in Tasmania and New York. The sections play off the text, which documents politics and political torture, as well as the politics of filmmaking itself. The first film lies in the creation of false memory, allowing memory to seep within/beyond the photographic, within the dark spaces of the film imagery. These works are both clear and complicated, and "singular" in a way much of my filmmaking is not.

Both films are subtitled.

1984, 16mm, b&w/si, 12m (18fps), \$20

The Untitled Frenzy of History

This film, like most of the others made in the mid-1980s, consists of a series of short pieces both interrelated and "somewhat" independent. They resonate with each other as well as stand on their own. The films in UNTITLED FRENZY deal with memory and recuperation, language and the body. They are some of the most "beautiful" and intense works I have made to date.

1970-1984, 16mm, color/magnetic sound, 45m, \$90

One Day in the Life of Tryon

This film was commissioned by the Upstairs Gallery in Tryon, North Carolina, as part of the centenary celebration of the town. It operates through all sorts of devices, ranging from home movies to tourist photography and gangster narrative, presenting a story, which is never resolved, of characters on the run and an Edsel dealership. It gave me the opportunity to work with a variety of filmstocks and camera techniques (seven different 16mm cameras were employed). The work is a peculiar mishmash of countryside, bizarre country singing, a bamboo grove, a 1930s-style home movie, etc. One of my favorites, it's both accessible (in the simplicity of its construction and contradictory narrative) and infuriating (it goes nowhere, and sections are completely lost in terms of production value).

1985, 16mm, color/magnetic sound, 40m, \$75

Travelling

Atlanta to Dallas; Dallas to Los Angeles; Los Angeles to Dallas: A cross-country film with the camera on time-lapse, one frame every six seconds, after an awkward beginning. What to do when L.A. is reached? The film meanders around Los Angeles before returning to Dallas. At one point, I figured that the recorded speed was some 2000 miles per hour. Nothing much is visually interesting, which says a lot for Texas and Eastern California.

1985, S8mm, color/si, 24m, \$25

Using a Computer I Graph

This film is a collection of shorter works whose content ranges from appropriation to computer graphics. The main theme is the relationship of abstract systems to gender; gender plays itself out in a number of ways. There are also short sequences dealing with other subjects such as memories of the 1960s.

1985, 16mm, color/magnetic sound, 50m, \$90

Experiments

This reel includes a number of "experimental" works, including SISTERS (my first single-system mag stripe film), LAURA?ALAN (condensation and displacement of memory), AQUARIUM, AQUARIUM II, etc. These works explore various techniques, such as single-framing in order to produce the illusion of threedimensionality; sexuality and memory lost in the midst of single-framed images; overlays concerned with preconscious memory; fast and "almost-missed" narrative, and so forth. A lot of this work has gone into my longer films. This is an opportunity to see material in progress that is nonetheless of interest in itself. These are some of the

few films surviving from 1986-1987; the others were lost.

1986, 16mm, color/magnetic sound, 40m, \$60

Denise/Drucker, Theatrefilm, Wilkesbarre, Breakers, TVX2

A collection of music/sound pieces with audio by my group (1986-90) Damaged Life. THE-ATREFILM relates a "hysteric" and occasionally inaudible narrative concerning a TV evangelist's sexual perversions; WILKESBARRE, filmed in my home town of Wilkes-Barre, PA, during a crafts festival, uses music from the event as input to a real-time on-site Damaged Life mix. TVX2 are two television pieces also involving the group.

1987, 16mm, color/magnetic sound, 45m, \$60

Denise Forge Mountaintop Blue Tanks

Film accompaniment (with sound) for Damaged Life performances; Denise de la Cerda sings in various locations, with or without accompaniment; the film audio is part of the concert. Can be viewed on their own, or used during intermission or audience entry.

1987, 16mm, color/magnetic sound, 25m, \$35

Despair

A film of lyrical images documenting despair; it establishes a strange languorous mood throughout. My silent films are difficult to create; they must establish an inner and inchoate language for the viewer.

1987, 16mm, b&w/si, 20m (18 or 24fps), \$40

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Insane Laura

A series of readings of a computer-written text interspersed with other sexual/psychogeographic materials. The work is loosely held together by the readers themselves. Filmed in Dallas, at the University of Texas and environs. Some of the video/film images are striking.

1987, S8mm, color/so, 22m, \$30

Nina Hagan

A "nasty" film with an abject relationship to language and the body. The work is one of almost total despair and collapse. Some of it was shot off the cuff in Los Angeles; the rest in Buffalo. The result is a frenzy concerned with death and sexuality.

1988, S8mm, color/so, 18m, \$25

Offensive Sexuality

A work constantly expanding with hermaphroditic and other problematic imagery. The work deals with abjection in relation to audience expectation (foiled) and time.

With subtitles.

1988, S8mm, color/si, 11m (18fps), \$25

Radiation

A work coupling a brief narrative introduction concerning the microwave irradiation of small animals with single-framed sequences combined with Damaged Life soundtrack. As with all Damaged Life soundtrack films, the sound should be played as loud as possible with as great a bandwidth as possible. The rush of images transforms into a form of radiation, as if the nature of the film were to create a maelstrom devouring the world.

1987-1988, 16mm, color/magnetic sound, 10m, \$25

Sleazy and The Year 3000

A projection from the present into the future, which reveals the interiority of the present. This inordinately complex work is in two parts, with voiceover by Marlis Schmidt. The first, SLEAZY, is a drawn-out analysis of a car crash taken from a 1960s film with interspersed dialogue and sound directly related to the body. The second and longer part, THE YEAR 3000, is based on a hypothetical projection of the filmmaker from the present into the future-its main concern is the nature of projection itself, not its "results."

The film is always in a state of suspension and a state that is also without goal. At the same time, a "narrative" begins to develop halfway through-a narrative ranging from an interview with a sociologist at the University of Texas, Dallas, who purportedly bombed a faculty meeting, to the "Louie" section at the end, which recounts the contradictions inherent in a visit to the "Museum of the Twentieth Century" by characters undergoing sex-change operations. The narration ends senselessly; to some extent, the film is about the construction of narration, and how narration creates its own goals. Again, psychoanalytical theory informed a great deal of this work.

1987-1988, 16mm, color/magnetic sound, 50m, \$100

Debrisfilm

Filmmaking, sexuality, gender, the origins of language, set against the debris and exhaustion of marginal filmmaking. The film begins with two "introductions" that complement and contra-dict each other. They lead into sections concerned with "sleaziness" and memory; sections that constantly repeat images with an intense voi-

ceover text. The film ends with a "giving" of the viewer to the view; in this case, the Buffalo skyline, intermixed with television snow. The dual concerns of the work—filmmaking and sexual debris—intermix. As in all my work, nothing "resolves" or is "stated"; instead, DEBRISFILM proceeds from the interior of the psyche and the body itself.

1989, 16mm, color/magnetic sound, 50m, \$100

Goodbye Film and Asheville Snarl

GOODBYE FILM documents my leaving Nexus Contemporary Arts Center in Atlanta, in 1985. Everyone says goodbye. Obviously, this plays peculiarly like a combination home movie/conceptual work to anyone else. Who are these people? Why the varying degrees of emoting? It's unclear if absence or compressed presence is documented.

ASHEVILLE SNARL contains a number of experiments, mostly with soundtrack, using a Magnasync recorder to create an aural violence utilized in other films. Like EXPERIMENTS, this reel presents material in its "raw" state, before the devices presented were later worked into other structures.

1985-1989, 16mm, color/magnetic sound, 37m, \$50

Sick and Violent Love

Concerned with attraction and repulsion, twisting gender relationships to the breaking point. This film is based on an interview made with an (anonymous) woman in the early 1970s, an interview in which (now) I find myself as interviewer both oppressive and "controlling." The work is not only a deconstruction of the interview, but also a recapitula-

tion, a reworking of similar mechanisms upon the spectator. Nothing escapes the psychological violence of this piece, which effaces the intentions of the filmmaker. An intense and disturbing work.

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1989, 16mm, color/magnetic sound, 45m, \$90

Talking Cure and Into the Light

TALKING CURE deals with painful memories of an affair with a young girl. The film attempts the therapeutic of a "talking cure" that can never work. It becomes a form of rote speaking/thinking, an obsessive neurosis that can never expatiate itself. The voiceover plays against images of Northern California that run, play themselves out, and repeat, slightly out of focus. An intense and difficult work, this is an early foray into psychoanalytical concerns. Here, however, I work primarily with preconscious/unconscious material that appears through language one way or another.

With INTO THE LIGHT, one of my most intense explorations of sexualization and illumination.

1982-1989, 16mm, color/b&w/ magnetic sound, 58m, \$80

Best Lovers of Numerous Others

By Alan Sondheim with Margaret Curtis.

A complex account of and accounting for a relationship spelled out against the productions of language and sexuality. Silence and blank screen are played one against the other permitting the viewer to concentrate on various "shifts" of focus, and a loss/introjection occurring within empty fields. The film exists as a slow descent into the body; on a more surface level it analyzes and operates upon male heterosexuality.

Live sound and voiceover are often intermixed, simultaneously dealing with despair combined with sexual harshness, and a real romanticization of intersubjectivity. The film stutters through occasionally beautiful and seductive imagery, but its main import is the psychoanalytical interior of a heterosexual couple.

1990, 16mm, color/magnetic sound, 40m, \$80

Dirty Film

This is a film created from a number of found, undeveloped home movies; additional material concerned directly with sexuality and pornography was added. The whole, fading, becomes simultaneously text and subtext. This was a unique opportunity to rework unseen material, to colonize it.

1990, S8mm, color/so, 12m, \$20

Misrecognitions

An accumulation of short works all dealing with misrecognition and information. Sections include "I Am a Woman" and "Swamp Monolog." These works are all psychoanalytical tableaus, in a manner of speaking and silence, operating from Margaret Curtis's paintings and a number of other sources.

1990, 16mm, color/magnetic sound, 20m, \$40

Second Person Singular

Ostensibly concerned with the sex trade, this film problematizes male and female desire using still images from cable television coupled with voiceovers by Sarah Koplin and others. A female "character" in the beginning is presented as an "ideal" American woman. The voiceover texts are often harsh, and the images, including

numerous blank spaces, descend into a disturbing overlay of a 1950s pornographic film, in which a man appears to "devour" a breast. In this work, sexuality becomes lost in finance and spectatorial greed. The film uses and reuses repetitive motifs to defuse the seduction at work in the still and moving images.

1990, 16mm, color/magnetic sound, 30m, \$60

Singular Illumination of the Body

A work in which the naked heterosexual male body is explored in relation to issues of language and hysteria. In the first section, a stuttered text dealing with the history of film in terms of the "shuddered" body is presented against images analyzing the semiotics of male prowess and abjection. A middle section murders the body in a vacant apartment. The last section is exhibitionist; the filmmaker, naked, in extreme slow motion, manipulates part of his body, creating "waves" of flesh. This is set against a text dealing with personal and social hysteria, a text drawing the body into and against the realm of speech. SINGULAR ILLUMINATION is a highly compact work, producing and reproducing the gendered body upon the site of its own construction.

1990, 16mm, color/magnetic sound, 31m, \$90

An Accident in the Revolution

The simultaneous lure of nudity and scrolled text in relation to a violent traffic accident in Brooklyn. A compressed work of awkward beauty minus explicit gore and violence.

1991, \$8mm, color/si, 10.5m (18fps), \$25

Being Danger

Subtitled text in Anglo-Saxon, Latin, and English. Concerned with knowledge, conceptual processing, and sexuality. A study in high-speed information. Related to THEORY OF WRITING.

1991, S8mm, color/si, 3.5m (18fps), \$6

Beth and Paris and Sexual Fear

A group of works tied together by notions of body and place, including portrait and intervalometer studies as well as an odd analysis of modeling and exhibitionism.

1971-1991, 8mm, color/si, 25m, (16-18fps), \$30

God

Concerned with language and hysteria in relation to religious and sexual transfiguration. Inverting the material in BEST LOVERS and other 1990 work, GOD is highly textual; word processor readout is played against voiceover material. GOD deals with the relationships between religion and sexuality, and between theology and language.

1991, 16mm, color/magnetic sound, 9m, \$20

My New Film

A short film investigating the "hysteria" of hysterical writing; an overwrought text dealing with explicit sexuality and politics scrolls throughout after an abnormally long leader.

1991, 16mm, b&w/si, 4.5m (18fps), \$10

Part-Objects Float to the Surface of Desperate Thought

This work was filmed in part with a 16mm camera, creating a constant flicker in the 8mm format, dissolving image and text. The hypnotic work is composed of broken symmetries, nudity, "soft porn," street scenes, interruptions, with divided images, subtitles, and memory. Shown with the accompanying cassette, PART- OBJECTS is intensely hypnotic.

1991, 8mm, sound on cassette, 25m (16-18fps), \$40

Theory of Writing

Ongoing exploration of theory, writing, time, and image. BEING DANGER is a prototype.

1991, S8mm, color/b&w/si, 21m (18fps), \$25

Thought

Analysis of the site of speech in relation to "jumbled" thought, and both in relation to preconscious material. Images are almost invisible at times, and at times a computer readout carries the only text, presented against a stereotypically Western "orientalized" music. The sound is sped up and slowed down, almost randomly; this is the result of a live mix deliberately "devouring" earlier filmtracks, used as memory devices. The text in the first part, presented on a word processor screen, "returns" the spectator to the necessity for a conscious interpretation of written material; this return dissolves in the second part. The first part also problematizes the spectator's ethnicity and "site/sight" in relation to the film as a whole.

1991, 16mm, color/magnetic sound, 15m, \$30

SONDHEIM

Trance Film

A film of trance-states, heat, sexuality, uneasiness, ruptured narratives, broken languages. A "psychoanalytical film" summarizing some of the theoretical thinking behind my current work.

Note: This film is on two reels and uses sound on cassette during silent section.

1991, S8mm, color/b&w/sound on cassette, 35m (18fps and 24fps), \$45

Barry Spinello

Sonata for Pen, Brush and Ruler

SONATA was made without camera or tape recorder by handpainting thousands of images on to 16mm clear leader. I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller... It was a logical and natural step for me to proceed to drawing images directly onto 16mm clear leader... It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack... I worked on SO-NATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for three dollars worth of clear movie film and five bottles of ink, for a total production cost of nine dollars, plus seven months of my life: fifty hours per week for seven months-sixteen thousand individual frames, each one painted with love and care... My overall aesthetic purpose was to shape and compress the tremendous kinetic energy of the handpainted image into a harmonious unit, which could be enjoyed on many levels and with many screenings.

Collection: Museum of Modern Art, N.Y.

1968, 16mm, hand-painted color/so, 11m, \$25

Soundtrack

Black and white with some color hand-applied to each print, hand-painted image, hand-painted sound.

I think every student of film should, early in his studies, make a film such as SOUND-TRACK; namely, a film in which sound and image are conceived together as a unit and painted one frame at a time. The advantages for students of handpainting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual spacetiming and the grammar of the frame can be learned in this way... Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in Source Magazine (issue no. 7); and Film Culture Magazine (issue no. 48-49). Or, if requested, this material will be sent to renters of the film.

Awards: Monterey Film Festival, 1969; Fourth Annual Independent Filmmakers' Competition, 1969.

Collection: Museum of Modern Art, N.Y.

1969, 16mm, b&w/color/so, \$25

Colored Relations

Handmade sound and image; light, colorful, humorous.

Collection: Museum of Modern Art, N.Y.

1970, 16mm, color/so, 4.5m, \$8

Six Loop-Paintings

In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16mm clear leader. The image at a given instant is repeated both on the image track and soundtrack, so that the viewer is visualizing the image he is hearing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly onto the clear film. Each pattern yields a distinct sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher pitched the tone. The further spaced the pattern, the deeper the tone... I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

Shown: KING-TV, Seattle; on tour with the American Institute of the Arts' New American Filmmakers Series.

1970, 16mm, color/so, 11m, \$14

Variations on a 7-Second Loop-Painting

The "theme," a seven-second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. Af-

ter each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme. thy pots it into

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1970, 16mm, b&w/si, 6m, \$8

All of the above films may be rented for \$60. Daylight

This film is my bridge from filmpainting to live-action filmmaking. A grant from a former teacher, through the National Counsel of Churches, enabled me to purchase camera, tape recorder, and editing equipment. DAYLIGHT combines filmpainting and live-action techniques. It took two years to make and starts with the words: "And so the journey ends." Although some people at the time called it a very moving film, I haven't looked at it in 20 years.

1972, 16mm, color/so, 22m, \$50

Film Graphics: Abstract Aspects of Editing

A "didactic" and "educational film" (distributed by Grove Press until they went out of the film business), FILM GRAPHICS uses clips from Bunuel and Eisenstein, along with animated overlay, to illustrate basic principles of classic film editing. Good for film editing and film study classes. Made with Paul Aratow, who went on to produce SHEEN QUEEN OF THE JUNGLE.

Award: Cine Golden Eagle.
1972, 16mm, color/so, 15m, \$35

Broken Soldiers

"In BROKEN SOLDIERS Spinello tells the story of a young boy who receives a toy soldier from his brother, just returning home from the battlefield in World War II. When the toy breaks,

STEINER

the boy puts it into a paper boat and floats it down the river. The boat docks, and as the soldier leaves the boat to meet a company of compatriots the fantasy begins: a battle with rough, tough, icky garden snails. The soldiers are beautiful: a bugler, a messenger, a gunner cleaning his weapon, a cook with his hand in a pot. The snails mount an offensive on the fort. It's a scene you may have missed in Patton, but can see tonight on PBS." -David Kleinberg, S.F. Examiner and Chronicle

1973, 16mm, color/so, 22m, \$45

A Film About Sharon

"Spinello really hits his stride with two remarkable documentaries made just last year: A DAY IN THE LIFE OF BONNIE CONSOLO, for which he was nominated for an Academy Award, and A FILM ABOUT SHARON. The choice of subject is obviously always a crucial ingredient in a good documentary, and while Spinello's selections are surefire, he brings to them a grace and compassion that is evident throughout his work.

"A FILM ABOUT SHARON documents the life of a porno film star. Having freed herself from a repressed Midwestern smalltown background, pretty, forthright Sharon Thorpe says she really enjoys her work and never becomes bored with it. If the public should ever become bored with porn that's fine with Ms. Thorpe, who suggests that it would mean that we've come to know ourselves well enough to take ourselves for granted. In showing us Ms. Thorpe at work, Spinello proves to be an eroticist superior to most porn picture makers." -Kevin Thomas, L.A. Times

1975, 16mm, color/so, 20m, \$40

Three Lives: Counselling the Terminally Ill

Made with Shanti Project of San Francisco, with a grant from the U.S. Department of Health, Education, and Welfare.

An in-depth sharing of the counselling process between psychologist Dr. Charles Garfield and three women who are dying of cancer.

"Beautifully and sensitively done. Very beneficial to our training program." —Barb Taruscio, Bon Secours Hospital, Grosse Point, Michigan

1976, 16mm, color/so, 52m, \$75

Rushes

Neil (Barry Spinello) turns to the camera and says: "Film everything for the next 24 hours, 'cause I've come to a strong, positive decision—namely, to commit suicide." We then see the last 24 hours of Neil's life: his mother rushed in from N.Y.; an ex-girlfriend; a current girlfriend; a former film professor. We see Neil direct the film from inside the film, and only learn that it is a total fiction as the final credits roll.

"For all its excesses...the film works. It keeps you not only enthralled for an hour, but also entirely involved. Appalled, fearful, saddened, horrified, one finds it impossible not to want to intervene, to interject one's own sensitivity and humanity into the process and guide it to a different finale. RUSHES is an excellent film for a preliminary to a discussion on suicide." — Ruth Backes, "The Filmshelf," New England Journal of Human Services

"RUSHES is the first film that I've seen that incorporates natural, non-manipulated discourse with exposure of its own means...which force us to believe in it...not only aesthetically pleasing, but eminently useful for students of film." —Professor Jeanne Dillon, Brown University

1979, 16mm, b&w/so, 55m, \$60

Mel on Wheels

Executive producer: Dave Turnbull.

A documentary about a man in San Jose.

Awards: Cine Golden Eagle; Red Ribbon, American Film Festival; Chris Plaque, Columbus Film Festival; Filmex, L.A.; Super Festival XII winner; screened on PBS.

1981, 16mm, color/so, 22m, \$40

Erika: Not in Vain

Executive producer: Nickolai Tehin.

"Makes TESTAMENT look like SINGING IN THE RAIN." —Tom Luddy

The documented story of an American family in tragedy. Extremely sad, vulnerable, and moving—maybe more so than a film should be.

Awards: Academy Award Nominating Committee Certificate of Special Merit; Blue Ribbon, American Film Festival; Cine Golden Eagle.

Screenings: Telluride Film Festival; portions screened on CBS National News.

1983, 16mm, color/so, 44m, \$60

Konrad Steiner

Fireside

Inspired by enjoyment of looking into a bonfire or hearth, seeing shapes coalesce and disperse fleetingly, or by feeling the mind's desire work with the forms of flame that dance. The cinema is a similar form to that. Made without a camera by etching unexposed film with sandpaper, chemicals and light.

1983, 16mm, color/si, 8m, \$20

Lyric Auger

A three-part film whose original conceit was to illustrate the myth of Orpheus and Eurydice. The three films actually progress from terse storytelling to subjective brooding and to a dark psychological portrait of Orpheus, as if he forsaw the moment of his own story, when sight drives the image (the beloved) away.

1985, 16mm, color/si, 10m, \$20

End Over End

An attempt to respond to three things: 1) my daily life working, living in, and escaping from San Francisco, 2) montage, gesture, and technique in DEAD END DEAD END, a film by Daniel Barnett, and 3) cynicism that could remove one from constructive life. The montage of fine resonances and ecstatic rhythms suggests stories without elaborating a plot idea; this was the formal inspiration from Japanese haikai, or "linked poetry."

1978-1988, 16mm, color/si, 13m, \$35

STEINER



Tending Towards the Horizontal by Barbara Sternberg

LIMN I-III

A set of films where the subject is human gesture as the trace of sentiment and perception. The recording of these traces constitutes writing, and watching the film, therefore, a kind of "reading." The images are commonplace and brief. The montage is a rapid articulation of light (in the tradition of Brakhage), which forms another layer of gesture. The films are improvised edits rather than preconceived studies.

1986-1988, 16mm, color/si, 17m, \$40

LIMN IV

The culmination of the expressive aspect of the work on the previous LIMN films, struggling with sexual tension and release, attempting to give the viewer experience transcending that realm (by beginning in it and finding a way beyond cyclic satisfactions).

1988, 16mm, color/si, 13m, \$35

5 Movements

5 short films edited in precise relationship to an expressionistic piece for string quartet by Anton Webern (Op. 5, 1909). The material pictures dusk in narrow streets of Stockholm, an apprehensive arrival in Berlin, and shimmering blossoms at night in Paris.

1989, 16mm, color/b&w/si, 10m, \$25

Remains

A dark, psychological sketch of Berlin's architecture.

1990, 16mm, color/si, 13m, \$35

Barbara Sternberg

Transitions

TRANSITIONS is a film of inner life and speaks of time, reality, power. It depicts the disquieting sensations of being between—between falling asleep and being awake, between here and there, between being and non-being. These metaphysical themes are evoked by the central image of a woman in white over whom layers of images and sound (voices) are superimposed.

Awards and screenings: Best Experimental Film, Best Sound, Atlantic Film Festival, Halifax, 1982; Athens Film Festival, 1983. signed the D

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1982, 16mm, color/so, 10m, \$25

Tending Towards the Horizontal

The voiceover text, written and performed by France Daigle, creates three images that recur alternately throughout the film: a bird flapping its wings tirelessly; a figure (man, boy?) who sits on a hay bale, watching the city below; and a woman in a library who reads only what others have left behind. The filmed images are predominantly houses: houses seen in passing, along the horizontal; houses reflecting sky and trees in their windows; houses partially hidden by trees or the shadows they cast; houses and office towers simultaneously pictured in stages of demolition and construction. The images dissolve in and out of the flickering light and dark (sunlight and shadow and the emulsion of the film itself). The site of the self is home.

Shown: Art Gallery of Ontario, Toronto; Festival of Festivals, Toronto, 1989.

1989, 16mm, color/so, 32m, \$75

At Present

What's involved in love? Power, control—is that what we're talking about?

This film is about love—relations between men and women, conversations in the air. Men are heard in voiceover speaking a love-talk that is personal, though anonymous, or singular. Another voiceover reads parables that present a context for the possibility of love or spirit in the world at large. The film ends optimistically: A smile slowly spreads on a man's face; women address men in their own voices.

"He stored the Divine Light in a vessel, but the vessel, unable to contain the Holy Radiance, burst, and its shards, permeated with sparks of the Divine, scattered thru the Universe." —Adele Wiseman

Shown: Festival of Festivals, Toronto, 1990.

1990, 16mm, color/so, 18m, \$40

Through and Through

The film is silent except for four short segments of sync sound, interviews with a man and a woman, which touch on two areas: control and anger; and the pressure of history on one's identity—how do I identify myself as "I," how as part of a "We"?

The film is visual, perceptual; it was made in awe of the world that goes on with and without us and of our personal, human struggles. It is a film about life and death; a film of discrete units of the eternal and a film of living here and now. It was built up frame by frame—a film about power, played in insignificant terms, in the daily, barely noticed gestures, scenes, frames.

"Ida is her name. She was thinking about it she was

thinking about life. She knew it was just like that through and through." —Gertrude Stein

1991, 16mm, color/b&w/so, 63m, \$100

Zack Stiglicz

Rose of the Night

"Stiglicz relies entirely on abstract vision in his ROSE... A narrator plumbs the emotional echoes of nighttime in this theology of light." —New City, Chicago

Meditating upon flesh, longing, ghosts, disease, love, and the figure of the Mother, the voice of the narrator strives to draw pulsating and highly abstracted hieroglyphs and mutating fields of color into a poet's zone of emotion and embodiment.

Shown: Ann Arbor Film Festival and Tour, 1991.

1990, 16mm, color/so, 8.5m, \$15

Aristophanes on Broadway

A narrator shares the tale of Zeus's angry splitting of the original form of human bodies into two pieces, and the subsequent search of each lover for its soulmate. Set against a "Soul Space" (abstracted opticals of animal flesh and eyes in extreme closeup) and against vibrant, hi-con, color negative imagery of a Gay Pride procession (Chicago, 1990), the speech of Aristophanes (from Plato's Symposium) gives voice to the transcendent aspirations of all forms of love: bisexual, homosexual, and heterosexual.

Shown: Around the Coyote Chicago Arts Festival, 1991.

1991, 16mm, color/so, 8m, \$15

Voices in the Chora

Set against images drawn from a Gay Pride procession (Chicago, 1991), the narrator's interior monologue gives voice to desire and fear in our Era of Decimation through AIDS. The voice experiences "slippages" and "displacements" from one psychic arena to another, even as the eye of the camera-and the eve of desire-strive to endure in their lyrical embrace of the subjects at hand. The narration appropriates texts from Roland Barthes and survivors of the bombing of Hiroshima in an attempt to "compare one ultimate reality to another." Bridging the realms of documentary and visionary film, this work wishes to speak to people of all erotic and political persuasions.

1991, 16mm, color/so, 28m, \$40

Jeff Stookey

Western Movements (Four Films by Jeff Stookey)

Set on the western edge of North America, the following four films form a contemplative journey from urban complexity to rural solitude—from Western Civilization to the western wilderness.

WESTERN MOVEMENTS is available as one complete and continuous program of 43 minutes or as four separate films.

Shown: Experimental Video and Film Festival, N.Y.; Bumbershoot Film Festival, Seattle; Northwest Folklife Festival.

1986, 16mm, b&w/so, 43m, \$75

Entire program also available for sale on videotape.

The Dam Job

In a movement through the enormity of a hydroelectric dam, the individual is set against technology and the meaning of his labors.

16mm, 8m, \$25

Fugue

Four places in Seattle are examined, dissected, and combined in the style of a musical fugue.

16mm, 5m, \$20

Jesus Christ Made Seattle Under Protest

This film looks at the sharp contrasts and conflicting values of a contemporary inner city.

16mm, 15m, \$25

The Jim Petty Place

A visual examination showing glimpses of the past as the forces of nature reclaim an abandoned homestead in the mountains.

16mm, 12m, \$25

Bill Storz

Beach Beast

Starring: Bob Schmitz and M. Lisa Phipps. Featuring Sam Durant, Luther Price, Mimi Lipson, Andre Fairbank, Tom Rhoads, Bill Storz, George Fueschel, Thea Weiss, Heather Thibodeau, and others. **STORZ**



Beach Beast by Bill Storz

Long ago, and oh so far away...
Monster from the sea visits
mind-bending terror upon unsuspecting tourist couple and
others. Beach Beast lumbers
through the sands of Cape Cod,
the American avant-garde, "B"
and home movie traditions...
Epic monster fantasy... folk
tales, snapshots of friends...
(Plymouth Rock would land on
them!)... In Semi-Synch!

1991, S8mm, color/so, 115m (18fps), \$200

Chick Strand

Angel Blue Sweet Wings

An experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images.

Shown: New York Film Festival; Arles, France Film Festival; Canadian Women's Film Festival.

1966, 16mm, color/so, 3m, \$5

Anselmo

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes. An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, "A double E flat tuba." I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap but beautiful brass wraparound tuba. I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas.

Shown: Women in Film, Whitney Museum; Cannes International Film Festival.

1967, 16mm, color/so, 4m, \$5 Available for sale on videotape.

Waterfall

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto

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Shown: Smithsonian Institute; Women in Film, SUNY Buffalo; American Film Institute.

1967, 16mm, color/so, 3m, \$5 Available for sale on videotape.

Mosori Monika

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians,

who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

Shown: San Francisco International Film Festival; Flaherty Film Seminars; American Anthropology Meetings, New York; Women's Film Festival, New York.

1970, 16mm, color/so, 20m, \$35 Available for sale on videotape.

Cosas de Mi Vida

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian. It is a film about his struggle for survival in the Third World. Orphaned at age 7, he was the sole support of himself and his baby sister, who eventually starved and died in his arms. The film continues with Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when



Soft Fiction by Chick Strand

he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and is family out of the hopelessness and sameness of poverty to give them a future. Anselmo tells his own story in English although he does not speak the language. After he

told me of his life in Spanish, I translated it into English and taught him how to say it.

1976, 16mm, color/so, 25m, \$45 Available for sale on videotape.

Elasticity

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states that are interesting: amnesia, euphoria and ecstasy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring. This is the Dream of Meditation. Ecstasy is knowing exactly who you are and still not caring. I call this the Memory of the Future.

This is an autobiographical film funded by the American Film Institute

1976, 16mm, color/so, 25m, \$45 Available for sale on videotape.

Guacamole

Poetic surrealism. Approach is experimental in relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

1976, 16mm, color/so, 10m, \$20 Available for sale on videotape.



Anselmo and the Women by Chick Strand

Mujer de Milfuegos (Woman of a Thousand Fires)

A kind of heretic fantasy film. An expressionistic, surrealistic portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as Spain, Greece and Mexico; women who wear black from the age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. MU-JER DE MILFUEGOS depicts in poetic, almost abstract terms, their daily repetitive tasks as a form of obsessive ritual.

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a uni-

versal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

Awards: Ann Arbor Film Festival; Sinking Creek Film Festival.

Shown: Museum of Modern Art, N.Y.; New York Women's Film Festival; Filmex, L.A.

1976, 16mm, color/so, 15m, \$30 Available for sale on videotape.

Cartoon le Mousse

"Chick Strand is a prolific and prodigiously gifted film artist who seems to break new ground with each new work. Her recent "found footage" works such as CARTOON LE MOUSSE, are extraordinarily beautiful, moving, visionary pieces that push this genre into

previously unexplored territory. If poetry is the art of making evocative connections between otherwise dissimilar phenomena, then Chick Strand is a great poet, for these films transcend their material to create a surreal and sublime universe beyond reason."—Gene Youngblood

1979, 16mm, b&w/so, 15m, \$30 Available for sale on videotape.

Fever Dream

A wet hot dream about sensuality.

1979, 16mm, b&w/so, 7m, \$15 Available for sale on videotape.

Kristallnacht

Dedicated to the memory of Anne Frank, and the tenacity of the human spirit.

1979, 16mm, b&w/so, 7m, \$15 Available for sale on videotape.

Loose Ends

LOOSE ENDS is a collage film about the process of internalizing the information that bombards us through a combination of personal experience and media in all forms. Speeding through our senses in ever-increasing numbers and complicated mixtures of fantasy, dream and reality from both outside and in, these fragmented images of life, sometimes shared by all, sometimes isolated and obscure, but with common threads, lead us to a state of psychological entropy tending toward a uniform inertness...an insensitive uninvolvement in the human condition and our own humanity.

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1979, 16mm, b&w/so, 25m, \$45 Available for sale on videotape.

Soft Fiction

"Chick Strand's SOFT FICTION is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title SOFT FICTION works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resilience of the human spirit." -Marsha Kinder, Film Quarterly

1979, 16mm, b&w/so, 54m, \$95 Available for sale on videotape.

Anselmo and the Women

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Continuing the life of Anselmo, a Mexican street musician, and his life-long struggle to make a good life for his children. This film focuses on his relationship with his wife Adela and his mistress, Cruz, and theirs with him. In a society where traditional gender roles are separate and sharply defined, the number of children defines male identity and keeps the women at home and dependent. Poverty makes daily survival a desperate struggle. Both men and women must cooperate, the men to provide food and shelter and the women to raise and care for the large family. However, the cooperation is often superficial, with very little communication in terms of inner emotional needs. Relationships become economic in essence in which both men and women perceive themselves living in an emotional desert. The film is about lives in conflict from three points of view as told by the people involved. It explores the division between the real and ideal.

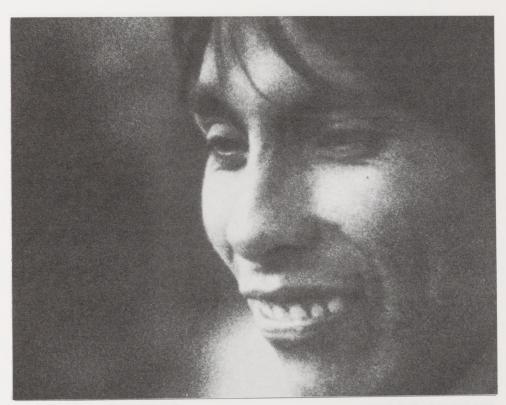
1986, 16mm, color/so, 35m, \$55 Available for sale on videotape.

Artificial Paradise

Aztec romance and the dream of love. The anthropologist's most human desire, the ultimate contact with the informant. The denial of intellectualism and the acceptance of the romantic heart, and a soul without innocence.

"There is a boy, Who lives across the river. Alas, I cannot swim, I cannot swim." —Sappho, 600 B.C.

1986, 16mm, color/so, 12.5m, \$25 Available for sale on videotape.



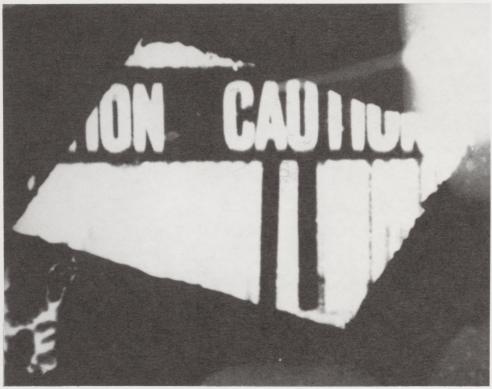
Artificial Paradise by Chick Strand



Coming Up for Air by Chick Strand

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Echo Anthem by Mark Street

By the Lake

A collage film made from Third World images and found sound from a 1940s radio show ("I Love a Mystery"), live recordings of an operation on a horse, and a 1970s church service, all taken out of context and reconstructed into new relationships and meanings. An Anglo woman's interpretation of magic realism.

1986, 16mm, color/so, 9.5m, \$20 Available for sale on videotape.

Coming up for Air

A "new narrative" film based on the visions of magic realism in an Anglo context. This is a gothic mystery that explores a reckless pursuit of interchangeable personalities and experience. Whether experience is first hand, read, remembered from a conversation during a chance encounter, heard of from all possible sources of information, whether fact or fiction, the "experiences" become ours; reinterpreted, reconstructed, and restructured, finally becoming our personal myths, and the source of our poetry and dreams. The sources for this film include night dreams, the *idea* of holocaust, the exoticness of the Mid-East, the sensuality of animals, the explorations of Scott in Antarctica, and a film I once saw, entitled THE SON OF AMIR IS DEAD.

1986, 16mm, color/so, 26.5m, \$25 Available for sale on videotape.

Fake Fruit

Intimate documentary about young women who make papier mache fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music and movement involved, and the gossip which

goes on constantly, revealing what the young women think about men.

1986, 16mm, color/so, 22m, \$40 Available for sale on videotape.

Mark Street

A Glimpse of the Magnet

The study of a man's penchant for violence.

1982, 16mm, b&w/so, 7m, \$10

Son Seals - 2/17/82

A record of one of the bluesman's concerts.

1982, 16mm, b&w/so, 4m, \$8

Scratch

A visually chaotic manipulation of film emulsion.

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1983, 16mm, b&w/so, 4m, \$10

January Journal

A diary film with a confessional edge, shot in upstate New York.

Shown: KQED-TV, S.F., 1989.

1985, 16mm, color/so, 12m, \$25

West

Part one of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, color/so, 8m, \$15

Boat

The continuation of a chronicle of a journey to Alaska.

1985, 16mm, color/so, 7m, \$15

Tent

The last of a trilogy of films chronicling a journey to Alaska.

1985, 16mm, b&w/so, 4m, \$8

Spray

An abstract study of color and sound made by painting film.

Shown: P.S. #122, N.Y., 1988.

1986, 16mm, color/so, 9m, \$15

The Mission Stop

An alternately meditative and chaotic portrait of San Francisco's Mission District.

Shown: Collective for Living Cinema, N.Y., 1988.

1988, 16mm, color/so, 18m, \$40

Winterwheat

WINTERWHEAT was made by bleaching, scratching and painting directly on the emulsion of an educational film about the farming cycle. I wanted to manipulate the found footage to create lulling, hypnotic visuals while also suggesting an apocalyptic narrative. Though the images can be viewed purely for

their graphic idiosyncracy, a quiet but persistent theme of destruction winds its way through the film.

"Street plays the images in a variety of ways, stating, varying and altering his theme with a symphonic sense of invention."
—Calvin Ahlgren, S.F. Chronicle

Shown: S.F. Cinematheque, 1989; Denver International Film Festival, 1989; Film Arts Foundation, 1989; U.S. Film Festival, Park City, Utah, 1990. Awards: S.F. International Film Festival, 1990.

1989, 16mm, color/so, 8m, \$20. Available for sale on videotape.

Fractious Array

FRACTIOUS ARRAY was made by painting and bleaching a variety of film and print stocks. The film deals with issues of control and manipulation as they relate to abstract imagery.

1990, 16mm, color/si, 7m, \$15 Available for sale on videotape.

Lilting Towards Chaos

LILTING TOWARDS CHAOS is a chronicle of a three-year period of my life. The film attempts to capture the disgust one can feel at being solipsistic and self-involved, but also hints at the good that can come out of such introspection. The film delves into my thoughts about my particular emotional situation, but also shows my attempts to deal with the world outside, if only on a visual level. LILTING TO-WARDS CHAOS invites the viewer to examine what I have chosen to show him/her about my life at that time, and determine which musings are honest and useful, and which are circuitous and self-defeating.

1990, 16mm, color/so, 21m, \$40



Associations by Laurisa Stubblefield

Echo Anthem

Using hand-manipulated images, ECHO ANTHEM attempts to uncover the underbelly of jingoism in 1991 America, and show its destructive conclusion. In a perverse twist, the film invites the viewer to be at once soothed and repulsed by the seething display of the flag and what it leads to.

The film establishes a tension between visual beauty and narrative and thematic concerns. ECHO ANTHEM is made up of three sections, each suggesting the same sequence of events. The viewer is challenged to fluctuate between states—from being engulfed by the visuals to being concerned about the narrative particulars and thematic possibilities.

1991, 16mm, color/so, 8m, \$25

Missing Something Somewhere

MISSING SOMETHING SOME-WHERE is a textured celebration of that which can't be apprehended, battened down or burdened with specific meaning. Three visual chapters appear, each with its own rhythm, each suggesting a different sense of place. Snatches of narrative and fragments of memories brush up against each other, separate and fuse as truncated images burst into being and then disappear again just as quickly.

1992, 16mm, color/so, 17m, \$35

Laurisa Stubblefield

Associations

ASSOCIATIONS is a very personal film that explores the relationship between a mother and daughter—specifically the filmmaker's effort to come to terms with her relationship with her mother. Using an empty house as a metaphor for memory, the film is as much an exploration of the landscape of memory as it is a daughter's journey through time in search of identity.

Awards and screenings: Ninth Big Muddy Film Festival "Best of Festival," 1986; 25th Annual Ann Arbor Film Festival "Winners & Highlights," selected for

STUBBLEFIELD

tour, 1987; Third Wave International Women's Film and Video Festival, 1988

1986, 16mm, color/so, 6m, \$18

Moira Sweeney

Message from Budapest

Co-maker: Michael Maziere.

In May we traveled to Budapest. The city was alive with trams and markets. Indoors were baths of natural healing water. The whole city was closed down only for the annual May Day Parade, and then emerged to march, decked with balloons and flags.

Floats and dancing children made their way in front of the city's politicians and uniformed soldiers. MESSAGE FROM BUDAPEST is a fragmented diary of images and sounds from these varied experiences. With love from Budapest.

This film was made in part by a grant from Financial Assistance Arts Council of Great Britain.

Screenings: Collective for Living Cinema, N.Y.; S.F. Cinematheque; Hallwalls, Buffalo, New York; London Film Festival; Center d'Art Reina-Madrid

1987, 16mm, color/b&w/so, 15m, \$30

Imaginary Parts I and III

IMAGINARY is a trilogy; parts I and III are available on this reel. It is shot in varying intimate and personal environments. Fleeting images are refilmed and stylized in an unsentimental manner. Taking eroticism as the revolt of the instant against time, these diaries are

part of an ongoing desire to express intimacy through rhythmical hints of experience. The first part, FROM TODAY, focuses on an area I frequented as a young child in my home country Ireland. The third part, ONE, by contrast, moves through San Francisco, New York, France and Spain.

"Moira Sweeney also uses the optical printer in her dream-like film IMAGINARY I, in which shots of a window sill and the view of the coast beyond are slowed to about one fifth of their normal speed. This treatment imparts a gentle rocking motion to the camera movements, and renders grain sharply visible in the coastal views so that they acquire a kind of pointilist flatness... A tender melancholy unifies the rustic window and the deserted landscape beyond." -Nicky Hamlyn, Art Monthly

"IMAGINARY I and III are those rare films made with the optical printer which transcend the machine, investing simple homemovie footage with highly charged and penetrating visual expression. IMAGINARY I: impressions, radiant of lush Irish countryside and home life; familiar spaces and objects lovingly rediscovered, tinged with bittersweet nostalgia. IMAGINARY III: fleeting memories of travel, romance and mysterious landscapes. Each frame transformed into a sensual and fragile imaginary landscape." -Steve Anker

Made with assistance from the Arts Council of Great Britain at the London Filmmaker's Co-op.

Screenings: London Film Festival; Exit Art International Super 8 Festival, N.Y.; Toronto International Experimental Film Congress; Berlin Arsenal; Zagreb Centar Za Film.

1988-1989, 16mm, color/si, 12m, \$25

Andras Szirtes

Suburb

SUBURB is a short and lyrical film-poem that takes its material from documentary elements. The characters appearing in the film are poor old men—bums. The film's critical-realism is very strong. The images are edited together with the romantic music of Schubert. Originally the film was shot in 8mm format; the finished version was only later enlarged to 16mm; it had the effect of becoming even more archival-looking.

1969, 16mm, b&w/so, 8m, \$16

Bird

This short film-poem is about man's desire to fly, and of its impossibility. It is the last impression of man, constantly suffering in this age-old conflict. The film's visual rhythm is very eclectic. The music is one part of Bartok's violin sonatas.

1975, 16mm, color/so, 8m, \$16

Dawn

The film was made during the course of five years, and it consists of three parts. In the first part we penetrate into the industrial suburb's material landscape, right down to its microscopic structure. The images are burning in pulsating solarization. The accompanying sound is the sound of the beating heart, and the sound of blood in the veins. The second part is a model of revolution, using the example of the physical transformation of a natural phenomenon, that of boiling water, recorded on film in micro and macro scales. The formation of bubbles on the surface is likened to the behavioral patterns of people participating in a revolutionary process. When the antigravitational force ceases, the agitation stops, giving way to a new evolutionary period. The music is a mixture of concrete sounds edited to accompany the images. The third part is one long shot, a 360-degree revolution of the camera, during which dawn arrives. The last image is the freeze frame of a worker on the way to work. The sounds accompanying this slow panoramic shot are those of blowing wind and of morsecode transmissions.

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1973-1978, 16mm, b&w/so, 21m, \$30

Gravitation

The film breaks and trashes everything. Murder and death. Human bodies and human lives fall to the ground. It's not only the death of humanity, but the death of film as well. Metaphysical toughness, drastic editing, shocking archival materials. Materialized living elements destroyed. Destruction of time.

1980, 16mm, b&w/so, 21m, \$30

Mirror-Reflection

As a personalized mechanical eye, the camera wanders about in a mirror-labyrinth, or maze, looking for a place in the world. A semi-transparent mirror is attached in front of the lens, and its magical motion induces a feeling in the spectator that has been likened to the state of the whirling dervish in dance.

1981, 16mm, color/b&w/so, 21m, \$30

Diaries No. 1—No. 8 (1979-1983)

Beginning

16mm; color/so, 25m, \$35

A Big Party

16mm, color/so, 23m, \$30

One Day

16mm, color/so, 17m, \$25

Etudes

16mm, color/so, 14m, \$20

Pink Roll

16mm, color/so, 15m, \$20

Pearlfishers and Peopleteachers

16mm, color/so, 18m, \$25

Funeral of Mozart

16mm, color/so, 28m, \$40

Meniskus of Japan

16mm, color/so, 25m, \$35

Rap Letters

1987, 16mm, color/so, 39m, inquire for rental price

Unidentified Flying Objects

"...is an avant garde travelogue with a nod to THE MAN WHO FELL TO EARTH. Szirtes, 38, is the dean of Hungarian experimentalists, and this hour-long film, the product of a recent sojourn in New York, is something like his MARTIAN DIARIES...

"Grainy and languorous, UNIDENTIFIED FLYING OB-JECTS complements its funky elegance with a certain illiterate charm— 'His home, he names it Headquarter...He is upset, he tells dirty words'—and a narrative of sorts, mostly on the level of the mock-poetic spoken text:



Une visite à Leon Trotsky, par Andre Breton by Linda Tadic

The garden party represents the most important memory in the mind of the Friendly Being.' It is there, apparently, that the alien falls in love. The Friendly Being fathers a child, gets confused, and leaves for his own world. Shortly thereafter, "The planet explodes, splits into two, and turns into stone. The solar system falls apart.' The movie ends with the contemplation of a nonexistent Hungary on a shower-curtain map of the world." —J. Hoberman, Village Voice

1987, 16mm, color/so, 51m, \$80

Linda Tadic

Une Visite à Leon Trotsky, par Andre Breton

In 1938, the French surrealist Andre Breton met with exiled Soviet revolutionary Leon Trotsky in Mexico. This film is not a documentary of that event, but rather uses the encounter to explore problems in separating the personal from the political, the media's role in that separation, and above all, the impossibility of an objective reality.

Shown: Cineprobe, Museum of Modern Art, N.Y.; Filmforum, L.A.; Newport Harbor Art Museum; Renaissance Society, University of Chicago.

1984, 16mm, b&w/so, 30m, \$60

Wealth and Poverty

A sarcastic commentary on conservative economist George Gilder's theories, which are in essence a trope on the old "man achieves immortality through the womb of woman and thereby preserves the work ethic" idea. Alas, his theories were influential to Ronald Reagan's budget advisors.

1987, 16mm, color/b&w/so, 8m, \$15

Primaries

The body as fragile object: united with the elements (physical, aural, and visual), yet at times paralyzed, where the machine (camera) has the power of motion while the body is frozen and dissected.

Shown: Filmforum, L.A.; Millenium, N.Y.; Berks Filmmakers, Reading, PA.

1989, 16mm, color/so, 3m, \$10

Systems of Authority, Methods of Repression

SYSTEMS OF AUTHORITY... presents and critiques the intersections of abuse on micro and macro levels. The micro, or personal level, is represented by the filmmaker's telling of her history as an abused child, with the macro level of abuse (institutional and political) represented by repressive laws, systems, and language (verbal, electronic, and cinematic) that perpetuate abuse. Rather than present a defeatist message, the film offers a positive and challenging call to action and resistance against personal, social, political, and cultural victimization.

Shown: Cineprobe, Museum of Modern Art, N.Y.; S.F. Cinematheque; Filmforum, L.A.; Pacific Film Archive; Millenium, N.Y.; Berks Filmmakers, Reading, PA; Film Arts Foundation Festival, 1991.

1990, 16mm, color/b&w/so, 40m, \$80 Available for sale on videotape.

Jerry Tartaglia

Reading Sketch

Multiple exposure, single framing, and experimental visual rhythms characterize this early work.

1972, 16mm, color/si, 10m, \$25

Excerpt from "Lawless"

The uncompleted feature LAW-LESS is an improvisational piece of experimental gay theatrics, set against the sagging backdrop of mainstream aesthetics. Stars: Margaret Gormley and Ondine.

1977, 16mm, color/so, 10m, \$25

Trio: Magnificat, Diamond, and Four Elegies

These three films describe a subjective space, articulating the notion that the human body extends beyond the physical frame into the environment of light that surrounds it.

1979, 16mm, color/si, 30m, \$40

Frankenstein Part I

The film was executed on the JK Optical Printer using black and white negative/positive printed on color stock after hand processing. The film explores the Shadow side of the Self, as well as light and shadows.

1979, 16mm, color/si, 19m, \$30

Lambda Man

An experimental filmpoem in which the voice of the narrator is that of a gay male, questioning the subjective myths in which he finds himself.

1980, 16mm, color/so, 10m, \$25

Vocation

A short hymn to the horned god Pan, who embodies the creative energies of human male sexuality. The film was shot during a period of life among the Radical Faeries. The scene is at Short Mountain Collective in Tennessee. The text was adapted from a text by Alister Crowley.

"An idyll of Faggotry, owing a certain debt to James Broughton." —Frank Abrizio, *Gay Community News*

Screenings: Millennium; Berks Filmmakers; N.Y. Lesbian & Gay Experimental Festival.

1981, 16mm, color/so, 7m, \$25 Available for sale on videotape.

A.I.D.S.C.R.E.A.M.

A.I.D.S. is becoming a convenient excuse to desexualize gay culture and to promote the gradual dismantling of our civil rights. This film is my attempt to help the viewer confront this unpleasant fact.

1988, 16mm, color/so, 9m, \$30 Available for sale on videotape.

Ecce Homo

ECCE HOMO (behold man) employs optically printed footage taken from Genet's UN CHANT D'AMOUR and from a few allmale sex films. Thanks to AIDS hysteria, all gay sexuality is once again seen as pornographic, politically incorrect, sinful, or a public health hazard. One wonders in this film

whether the taboo is against the sex or against the "seeing" of the sex. Boly Mar

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1989, 16mm, color/so, 7m, \$30 Available for sale on videotape.

Fin de Siecle

This film is not meant to be an individual's journal/text. Yet it does mark the end of a personal cycle and references a few cinematic figures of speech.

"Sensual, a bit silly and very political, too: Tartaglia talks about death (of his friends, of an era, of the century) not as an ending but as a cycle of decline and rebirth."—Helen Knode, *L.A. Weekly*

1989, 16mm, color/so, 9m, \$25

Final Solutions

The final segment of the A.I.D.S.C.R.E.A.M., ECCE HOMO trilogy.

The gay imagination has no place in a death-dealing consumerist culture. The final solution is management of all situations through assimilation based upon death/terror. Group action depends on the strength of the individual.

1990, 16mm, color/so, 10m, \$30

Remembrance

This film is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

1990, 16mm, color/so, 5m, \$25 Available for sale on videotape.

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A visual collage of found footage: Papal fashion and transgender identity are caught in

1991, 16mm, color/so, 5m, \$50

1969

A personal recollection of a time past, when gay identity was a source of joy rather than of mourning. The film explores the fiction of personal history, and the unreliability of memory.

1991, 16mm, 13m, \$35

Tom Triman

A Spark of Being

A film by Tom Triman. Production assistant: Beth Triman. Music by Rick Sherman on the Emulator II. Clothing by Wee Care

Devotees of the macabre, the fantastic, and the bizarre will relish A SPARK OF BEING, in which a pale student of unhallowed arts infuses life into a hideous phantasm. Puppet animation, computer animation, and live electrical effects galvanize this award-winning short into life.

"Wonderful stop-motion technique and excellent soundtrack. So much good atmosphere-a rare quality in most indie films." - Cinemagic Short Film Search

"Excellent animation, lighting and camerawork. A superb example of craftsmanship and creativity." -Association of Cinematic Arts

Awards: Association of Cinematic Arts Film and Video Festival, 1987; Cinemagic Short Film Search, 1986.

1986, S8mm, color/so, 6m, \$10 Available for sale on videotape.

Tyler Turkle

Walk That Dog

This and the following films constitute a body of "interviews" begun in 1973 and completed in 1981. Although they are not serial in content the films should be shown in chronological order when screened as a group.

A chance meeting between the artist, ten young boys, and a yoyo champion in a drug store parking lot provides the substance for this rambling and anarchic filmed interview that at once parodies "man on the street" television interviews while introducing and sustaining an unusual but deliberate verite technique on its own.

1974, 16mm, b&w/so, 16m, \$20

Observeillance

A lyrical tour guide takes the viewer on a trip down the Wakulla River in North Florida. Although the camera remains relentlessly fixed on him, his vivid, near-musical descriptions of Southern flora, fauna, and wildlife gives a better view of things than total visual mobility could ever allow.

1975, 16mm, color/so, 3m, \$10

Cut

A peculiar homage to the things that go wrong, this film is purportedly about rugby. The self-explanatory title for this jumpy "documentary" is less concerned with the filmed subject (the game, the field, the players) than a comic editing style and the complete acknowledgement given to the technical aspect of gathering and manipulating raw footage.

1976, 16mm, b&w/so, 4m, \$10

A Quiet Afternoon With Strangers

"A 'silent' interview, QUIET AF-TERNOON is the most strange and moving of Turkle's films, documenting the year-round garage sale of an eccentric, elderly Ohio couple. The omission of sound and the focused, grainy attention of their legacy of bric-a-brac, discarded appliances and collected curiosities adds greatly to the film's ultimate emotional effect." -Frank Young, Florida Flambeau

1977, 16mm, b&w/si, 9m, \$10

Lincoln Logs for Jesus

"Playing on all of Tyler Turkle's previous interview films, accelerating and violating their stylistics, LINCOLN LOGS FOR JESUS is a nearly Cubist look at the world. A fast-paced consumer jaunt, almost ritual in nature, winds it way through flashes, repetition, swift cuts, and the reverse switch for an edgy, jarring continuity." -Steve Dollar, Media X

1978, 16mm, b&w/so, 5m, \$10

Excess, Black Noise, and Fast Moving **Pictures**

Seventy seconds of furiously energetic filmmaking in which all of the possible pauses in visual and aural activity have been removed. What is left when all of the fat has been trimmed? Monkeys with diamond studded collars, killer fish, and a parade of incongruous images, statements, questions, and answers guided to an exciting climax by a storefront dummy who takes over the interviewing chores midway through the film.

"The central idea of Turkle's interview films involves getting around the images that block perception. The film tricks the images or somehow pushes them toward a deliberate selfconsciousness, while simultaneously encouraging their chance or found condition. The processes of chance and deliberation combine to produce works of gentle beauty and profound, acerbic wit. Altogether the effects of these films is that of sentiment moved to the power of scrutiny." -Richard Milazzo, Artmode

Shown: Herbert F. Johnson Museum, Cornell University: New Orleans Museum of Art; Fort Worth Art Museum; S.F. Museum of Modern Art.

1981, 16mm, color/so, 1m, \$5

Other distribution: Film-Makers' Cooperative, N.Y.

Special Package: All six films may be rented for the price of \$50.

All of the above films available for sale on videotape.

U FILM

UNGERER



A Lion's Tale by Walter Ungerer

Walter Ungerer

The Tasmanian Devil

Using the cinema verite technique, this is a personal documentary about the roadster automobile (the Tasmanian Devil) built for drag racing, and the men who built and raced it to a world record in the AA/A class.

1964, 16mm, b&w/so, 20m, \$25

Meet Me, Jesus

The theme is apparently the birth and growth of civilization, its ultimate destruction and rebirth; however, MEET ME, JESUS is actually about loss: the loss of innocence, dignity and hope. The film's final irony is our usual compensation: "If these wings should fail me Lord, meet me with another pair." MEET ME, JESUS is a compilation film using found footage as well as original material and hand painting on film.

Awards: Ann Arbor Film Festival, 1967; Gate Theatre, N.Y., 1967; Wellesley College Film Festival, 1968.

1966, 16mm, color/so, 15m, \$30

A Lion's Tale

A film about a daydreaming young man in pursuit of the elusive woman of his dreams, where the dreamer is continually thwarted by the intrusion of the filmmaker's own tricks. Awards: Ann Arbor Film Festival, 1968; S.F. International Film Festival, 1968.

1968, 16mm, color/so, 13m, \$25

Oobieland

Introduction to Oobieland (Part One)

Using hand-painted film, animation and an inventive soundtrack, INTRODUCTION TO OOBIELAND is an exploration of gateways: a repeated series of movements from the familiar and safe to the unknown and dangerous. Cycles are left incomplete. Chases are never consummated; the day ends with no promise of rebirth. In this way the film touches on

our oldest instincts, leaving us saddened and scared by the knowledge of a world that will never know freedom through the completion of action; safety through the sanctification of place. Second P.

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Awards and Screenings: Museum of Modern Art, 1969; Harvard University Experimental Film Festival, Third Prize, 1969; Foothill College Experimental Film Festival, 1969; Ann Arbor Film Festival and Tour, 1970.

1969, 16mm, color/so, 10m, \$20

Ubi Est Terram Oobiae? (Part Two)

The Princess of Oobieland is interviewed in a television studio in New York City. Her responses, sometimes only barely discernible over the whir and clang of obscure machinery, are testimony to the closing of those gateways which we encountered in PART ONE.

Awards and Screenings: Museum of Modern Art, 1969: permanent collection, also selected to tour Europe with a program of U.S. experimental films; Underground Cinema 16 Tour, 1970

1969, 16mm, color/so, 5m, \$15

Solstice (Part Three)

Someone attempts to find Oobieland. The realm of artificial sound encountered in PART ONE is left behind; there is a terrible silence. The television studio of PART TWO is left behind; big trees and snow populate the visible world. Somewhere a boundary is crossed; the viewer is caught up in a cycle of meetings with strange inhabitants of that short space of time we call winter solstice.

Awards and Screenings: Midwest Film Festival, First Prize, 1971; Monterey Experimental

Film Festival, Second Prize, 1971; Hawaiian International Film Festival, Fourth Prize, 1972; Athens, Greece Film Society, 1973; Filmmuseum, Amsterdam, 1974.

1971, 16mm, color/so, 35m, \$55

The Terrible Mother (Part Four)

In the kitchen of a Vermont farmhouse four people come to sit around a table. The silence of solstice holds them together. Before a ritualized meal they each tell a story. Their stories are ominous, yet, as in PART ONE, they are incomplete. Earlier, the Terrible Mother has passed on her powers to a young woman. At the close of the film this young woman enters the farmhouse and with final simplicity restores the old order.

Awards and Screenings: Midwest Film Festival, First Prize, 1972; Monterey Experimental Film Festival, First Prize, 1972; Bellevue Arts Film Festival, First Prize, 1973; Filmmuseum, Amsterdam, 1974.

1972, 16mm, color/so, 25m, \$50

Epilogue to Oobieland (Part Five)

In EPILOGUE TO OOBIELAND there is a return to the hand-painting technique used in PART ONE. An animated lion roars three times and appears to end the OOBIELAND cycle.

Shown: Filmmuseum, Amsterdam, 1974.

1974, 16mm, color/so, 1m, \$5

Special Package: All five OOBIELAND films can be rented together for the price of \$125.



Solstice by Walter Ungerer

Keeping Things Whole

The search after truth (or what appears to be truth) can be an adventure. Within this film, the adventure takes the form of interviews that attempt to discover the physical and moral make- up of a young man who has just been drafted into the army. It is the time of the Vietnam War. The form of the film is complex, weaving together a narrative about a fictional character seen in the film through photographs, and documentary material of people who discuss the character, believing he and his situation are real.

"From the several films I have seen (particularly SOLSTICE and THE TERRIBLE MOTHER), Walter Ungerer comes across to me as an extraordinarily gifted, enigmatic, individual film-artist, with a final visual compositional sense, a mature intellectual literary component, a sure control of his medium, and an uncanny knack of investing the most ordinary setting and circumstances with a more than natural reality in the service of saying something subtle but important about human life."—Edgar Daniels, Filmmakers Newsletter

1971, 16mm, color/b&w/so, 66m, \$75

The Animal

A man meets a woman at a deserted railroad station somewhere in northern New England. It is the middle of winter; snow is falling. The two drive to a remote farmhouse. Two strange children, who never speak, appear at the window; an old woman calls them

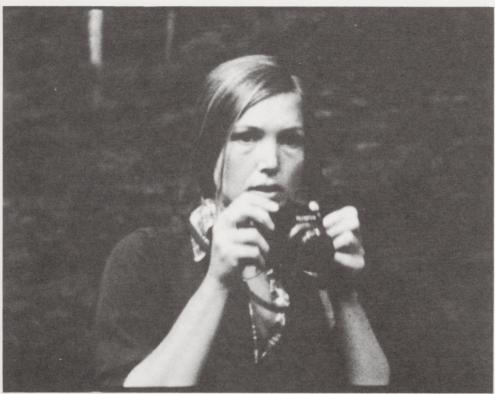
away. First isolation, then alienation, overcome the couple. The woman has a dream, then disappears. Nothing is explained. Only footprints remain in the snow that covers the supernatural landscape. THE ANIMAL is a film about unutterable loss, fate and the unknowable.

Awards and Screenings: Athens International Film Festival, Golden Athena (Best Feature Film), 1977; Tours, France International Film Festival, 1978; Museum of Modern Art, 1978; Florence, Italy International Film Festival, 1979; Hong Kong Film Culture Center, 1982, retrospective showing of American independent films; Atlantic International Film Festival, 1983.

1976, 16mm, color/so, 75m, \$100

U FILM

UNGERER



The House Without Steps by Walter Ungerer

The House Without Steps

A sensuous woman, an angry artist, a mysterious puppet maker, suspicious townspeople, mischievous kids; these are the characters in THE HOUSE WITHOUT STEPS. The setting is contemporary Vermont, but it is Walter Ungerer's Vermont; the landscape, though beautiful and tranquil, is charged with an ominousness familiar to Ungerer films. Everything takes on a greater importance; time loses its boundaries. Through Ungerer's vision, people are transformed into inhabitants of a world that is at once ordinary and strange.

Awards and screenings: Museum of Modern Art, 1981; Athens International Film Festival, 1981; WDR/West German Television, Cologne.

1979, 16mm, color/so, 90m, \$125

The Winter There Was Very Little Snow

THE WINTER THERE WAS VERY LITTLE SNOW is a visual mood poem using the barest narrative form to convey the feeling and time of crisis for a man in middle age. His marriage has collapsed, he is without a job, and his father has died. There is no reality; only an indistin-

guishable mixture of images and moments drawn from some space in time that could be his past, his present, or his future. THE WINTER is a document of a man's struggle to understand the meaning of his existence as he comes to the realization of his own mortality.

Awards and screenings: Athens International Film Festival, Merit Award, 1983; Atlantic Film and Video Festival, Critics' Choice Award, 1983; Museum of Modern Art, 1983; Houston International Film Festival, Bronze Award, 1984.

1982, 16mm, color/so, 75m, \$100

Stan Vanderbeek

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Various projects by Vanderbeek include the construction of the "Movie Dome" in Stony Point, N.Y., an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film; computer graphics: the development of images and graphics designed by manmade dialogue; animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.

MANKINDA is an experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek described this film as a "visual tunnel, with a poem carved in light upon walls."

1959, 16mm, b&w/so, 10m, \$15

Blacks and Whites, Days and Nights

"A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out a wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm." —David Holmstrom

1960, 16mm, b&w/so, 5m, \$10

Skullduggery

Double exposure and other methods are used to include animated collage "live" newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world socalled leaders.

1960, 16mm, b&w/so, 5m, \$10

Spherical Spaces No. 1

Man does not move in or reach for vanishing one-point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century spaceman. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

1961, 16mm, color/so, 5m, \$10

Panels for the Walls of the World

An experiment in videotape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to examine the almost unlimited graphic and visual possibilities of videotape intermix.

1962, 16mm, b&w/so, 8m, \$15

Breathdeath

Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead.

A film experiment that deals with the photoreality and the

surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death...a parabolic parable.

Awards: Bell Telephone Prize; Third Experimental Film Competition, Knokke-le Zoute, Belgium, 1964; Midwest Film Festival, 1964; Ann Arbor Film Festival, 1964.

1964, 16mm, b&w/so, 15m, \$25

Form Film No. 1

A hypnotic dance film of colors, dancers, forms, and music all sweeping through the TV tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown and Olvey.

1964, 16mm, color/so, 10m, \$15

Newsreel of Dreams (Part 1)

Dream matrix, history written in lightning image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.

"The artist will tell you it is as much a process he is interested in...as a result. Art is a process—life is a process—are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able

to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of work as a process, constantly becoming something else, tentative, allowing more than one interpretation." —Dick Higgins

1963-64, 16mm, color/so, 8m, \$15

Dance of the Loony Spoons

An animated and live action fantasy, the loop de loops of ten spoons, forks and tableware...a parable in the shape of a soup spoon... conceived as a children's film.

1965, 16mm, b&w/so, 5m, \$10

Super-Imposition

Similies of a slippery TV tube gesticulate break and supply—a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?)—a long curving view, breakfast with aspirin, good grief—or Goodbye. (SU-PER-IMPOSITION is a videotape experiment with multiple images, made with film artist-in-residency at Colgate University.)

Life and art...interacting...it is interesting to note that movies and psychoanalysis are approximately the same age...there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than ten percent have flush sanitation. Some 40 percent of American children have one or more.

1965, 16mm, b&w/so, 15m, \$15

Computer Art Series: Poemfield No. 2

COMPUTER ART SERIES is animated computer/graphic films. The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage; all are geometric and fast moving and in color.

There are eight films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies."

POEMFIELD No. 2 and 5 are all colorized by Brown and Olvey.

1966, 16mm, color/so, 6m, \$15

Poemfield No. 5

1967, 16mm, color/si, 7m, \$15

Oh

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

1967, 16mm, color/so, 12m, \$20

Wheeeels No. 1

A companion piece to WHEEEELS NO. 2, exploring more of the highways and byways of "American on Wheels" with the filmmaker's gentle surgery on the American popconsciousness very much in evidence.

1968, 16mm, b&w/so, 5m, \$10



VANDERBEEK

Will

Man dance—hand glance on-off video electromagnetic circumnavigation—man in space man's foot to the ground—a color collage of graphics by electronic mixing—(A videotape electronic collage. All the color has been added to black and white film by electronic means.)

1968, 16mm, color/so, 5m, \$10

Symmetricks

Computer-animated drawing that works at the speed of light. Developed as an experiment at M.I.T. while at the Center for Advanced Visual Studies, this film explores the rapid tracking of drawn line images compounded by the symmetry of multiple images; one result of the experiment is the phenomenon of color that comes from the black and white images, a blend of music and images that mystifies and delights the eye.

1972, 16mm, b&w/so, 7m, \$15

Dreaming

A work in progress, the use of film to parody dreams and induce a dream state. A nonverbal work that examines the surrealistic landscape of dreams and dream events, compound images that overlap and disguise the real meaning of the image, actors as characters lost in the web of being there and not there. The theory behind DREAMING is to make a series of long film/video images that induce the viewer into a calm state of mind and allow the viewer to make free associations with the images he is watching...similar to watching late night television, the viewer slips off to sleep and the viewer can question the edge of his own dreams with those on the screen...

1980, 16mm, color/so, 15m, \$25

Euclidean Illusions

A fantasy film of illusive geometry, changing and rebuilding itself by computer animation, unique visual magic done while artist-in-residence at NASA in Houston in conjunction with Richard Weinberg. Music by Max VanDerBeek.

1980, 16mm, color/so, 10m, \$25

Mirrored Reason

A self-focused woman loses herself in the mysteries of herself. Is it a study of distorted reason, paranoia, or is she really insane? A film work derived from a Kafka short story, the actress Deniese Koch gives a stunning performance of a woman lost in the resemblance of herself; as a parable about life's dangers, it points to the risk of society taking away the body and spirit of our individuality.

Award: Baltimore International Film Festival, 1981. Shown: New York Film Festival, 1981.

1980, 16mm, color/so, 10m, \$25

Willie Varela

Six Films: Colored Rain, Emerging Figure, TV Playland, A Neon Crescent, Ghost Town 1974, Bent Light

A series of spontaneously made films that range from handpainted, chemically treated films to light studies to night studies of neon stars in El Paso, Texas.

1974-75, S8mm, color/si, 20m (18fps), \$40

Southwestern Diaries

Three short diary films about downtown El Paso, notes on Concordia Cemetery, and notes on the Canutillo Cemetery.

1977, S8mm, color/si, 12m (18fps), \$25

Albuquerque Diary

A short diary film shot in Albuquerque, New Mexico, with Stan Brakhage holding forth in a motel room.

1978, S8mm, color/si, 7m (18fps), \$15

Two Rolls

Two 25-foot rolls of color film, unslit 8mm, with color and contrasting, backwards and upside-down movements being the primary image elements.

1978, 16mm, color/si, 2m, \$5

Moon Trilogy: Moondance I & II, Reaching for the Moon

"Willie Varela managed the finest dance with the moon I've seen on film since Marie Menken's MOONPLAY. His sense of timing is unique, but (like hers) is vital—informed by eyewalls...and the visible 'speech' of that which film makes possible."—Stan Brakhage

1974-79, S8mm, b&w/color/si, 12m (18fps), \$25

Three Films: Green Light, Becky's Eye, Leaves of Glass

"GREEN LIGHT is a little masterpiece, almost perfectly composed of its elf search, withIN light, along the lines of its 'melody'—the tones, in 'key' of green. There's really very little more I can say...it is so much itself! Oh, yes, but I'm sure one could diagnose the 'harmonics' of it endlessly, and find perfections therewith, because it feels so much of a piece, as fine music is. So...and so THAT, the academician would say. Etcetera." —Stan Brakhage

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"LEAVES OF GLASS is a lovely, layered film poem which contrasts fragile, delicately patterned leaves with the permanency of more solid structures like the trees which stand as Druid priests against the wind." —Linda Gross, *L.A. Times*

1974-1979, S8mm, color/si, 12m (18fps), \$25

Four Films: April 1977, November 1978, March 1979, May Diary 1979: Emulsion Up

Four short films following the path of light as it weaves its way across a familiar landscape during certain months.

1977-1979, S8mm, color/si, 15m (18fps), \$30

Circus Sketches

An attempt to recapture child-hood memories. Ultimately, a loving study of circus women.

1979, S8mm, color/si, 7m (18fps), \$15

San Francisco Diary

Doesn't it ever stop raining around here? Jesus Christ!!! 1979, S8mm, color/si, 15m

1979, S8mm, color/si, 15m (18fps), \$30

Three Films: Kurt Kren, Stan and Jane Brakhage, Portrait of Becky

Three portrait films of various friends as seen in different environments. Kurt Kren photo-

graphed in an old Mexican cemetery in El Paso. Stan and Jane Brakhage photographed in Juarez, Mexico. And my better half, Becky, seen against a window drying her hair, as a shadow presence, in a candlelit room, in the forest, and in a motel room.

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1979-1980, S8mm, color/si, 12m (18fps), \$25

Cactus Diaries 3 & 4

Diaries of light and life and longing in El Paso, Texas.

1980, S8mm, color/si, 20m (18fps), \$40

Juarez Diary

A diary film of a large border town, Juarez, with cameo appearances by video/performance artist Pat Clancy and Italian filmmakers Yervant Gianikian and Angela Ricci Lucchi.

1980, S8mm, color/si, 10m (18fps), \$20

Two Films: Untitled Super 8 Films and Sketches

A series of brief, lively little moments collected on one reel.

1980, S8mm, color/si, 15m (18fps), \$30

Fetish Footage

"...FETISH FOOTAGE elongates, through three-frames-per-second rephotography, excerpts from a black and white stag film. In his original material, purchased for fifty cents the day before El Paso closed down its porno shops, two women undress each other. The extension of time resulting from Varela's stretching and manipulation depicts an event which is all foreplay and no consummation. Formal considerations aside, Varela may

have made a film whose power to titillate goes beyond the original maker's intended male audience—a decelerated reconsideration of presexual activity at an exquisite pace more in tune with the documented preferences of many, if not most, women." —Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/si, 12m (18fps), \$25

Five Films: Exploratorium, Shadow of Doubt, Anywhere Is Paradise, Spring Reel, The Last Look

"[Varela] succeeds best when he introduces unexpected juxtapositions to dispel the overall homogeneity, as in SPRING REEL where a cartoon and a woman with a towel-turban interrupt a frenzy of hot (red, orange, yellow) color fields. His observations are not used as occasions for metaphoric allusions but as direct assertions, and so recall Menken more often than Brakhage, to whom he is more frequently linked."

—Janis Crystal Lipzin, *Artweek*

1981, S8mm, b&w/color/si, 12m (18fps), \$25

Light Journals 1-5

A series of catalogs of light, "light journals," if you will, dealing with everyday, ordinary realities in such a way that the surrounding light becomes tactile and intimately expressive.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 20m (18fps), \$40

Light Journals 6-10

A continuation of the first 5 LIGHT JOURNALS, with the films becoming progressively darker.

Made with the assistance of a Southwest Independent Production Fund grant, 1981.

1981, 16mm, color/si, 15m (18fps), \$30

Four Films: Father's Day, Ektachrome Moon, Romance Novel, Untitled

FATHER'S DAY is a document of a family celebration in a suburban backyard; EKTA-CHROME MOON is a straightforward moon study; ROMANCE NOVEL restricts itself to material shot in a San Antonio motel room and an apartment in El Paso; UNTI-TLED is a light study of surfaces and shapes and colors, ending with a silhouette shot of a woman's mouth.

1982, S8mm, color/si, 14m (18fps), \$30

Talking Heads/War of the Worlds

David Byrne of the Talking Heads seen as alien being by a confused and frightened military-industrial complex bent on eradicating unscheduled theologies.

1982, S8mm, b&w/color/si, 7m, \$15

Three Films: Recuerdos De Flores Muertas, Forest Lawn, In the Flesh

RECUERDOS...is a sync-sound study of Concordia Cemetery in El Paso; FOREST LAWN probes the Mystery of the Great White Father; and IN THE FLESH proves that a big toe can be sexy.

1982, S8mm, b&w/color/so, 15m (18fps), \$30

Two Films: Zero Age and The Cube

ZERO AGE centering on tensions between formal, somber beauty of death's markings and, on the "other side," the coming to grips with spiritual presence of beings decaying beneath one's feet. THE CUBE presents itself as a puzzle, a game dealing with logical progression and intuitive stops and starts.

1982, S8mm, color/si, 10m (18fps), \$20

No Left Turn

NO LEFT TURN is my first "real" San Francisco film since moving there in July of 1982. It is a film that delights in the light, the people, the strange twists and turns that confront a transplanted Texan at every turn. In fact, the title alludes, in a wryly humorous way, to the somewhat circuitous manner in which many things are approached here in the city. Let's face it: San Francisco is a gigantic pain in the ass—and an exciting place to be.

1983, S8mm, color/si, 25m, \$50

Two Films: Rollerskaters and Land's End

ROLLERSKATERS is a one-take, 3 1/2-minute film on the roller-skaters, strollers, skateboarders, and people-watchers that populate Golden Gate Park on weekends. LAND'S END is a shot-on-the-spot personal document of the place where the land meets the sea, where the water roars, where trees have been bent by the wind, and where seagulls struggle to take flight.

1983, \$8mm, color/si, 7m (18fps), \$15



VARELA

Short Films

This collection of films can only be rented as a package unless a special arrangement has been made with the filmmaker.

In the first film, entitled PUSH PULL, I have made an attempt to define and extend the tensions that arise from juxtaposing abstract and representational imagery. Please note this is the only silent film on the package. In THE PERFECT NINE, a public "pseudo" event is subjectively recorded, scrutinized, and commented upon. 5TH & MARKET is also a record of an ongoing public event of sorts, in that the life that centers around the 5th and Market area in downtown San Francisco is as much a "spectacle" as the Macy's promotion, only the actors in this drama are not acting, but simply living out their lives in a highly visible, "public" manner. LOSS OF NERVE is a documentation of a Mark Pauline performance. What initially interested me about this performance was the sensationalistic manner in which Pauline had been hyping this event in the local press as a possibly dangerous happening, dangerous at least to the spectators. STRUGGLE IN FU-TILITY is, in the words of Los Angeles filmmaker Albert Kilchesty, "limpid yet impenetrable," and I will just leave it at that. The last two works are film portraits: JAMES BROUGHTON and GEORGE KUCHAR respectively. Poet/filmmaker James Broughton reads some recent poems and reflects on his 70 years of living while filmmaker George Kuchar relates various childhood traumas, including his obsession with the "lean people."

1983-84, S8mm, b&w/color/ so, 31m (18fps), \$65

Some of the SHORT FILMS are also available on videotape.

Super 8 Notebook Series (1982-1984)

Super 8 Notebook 1

"Willie, you are a 'master' in the Confucian sense-i.e. you've gone thru to the rhythms of your 'heart' (soul's heart)...and steadied the wobbling-pivot there (evolved a FORM, so that the experience of looking at your world is somehow englobed-each section of the 82ers a flower, three flowers on ONE stem, leaves moving always for maximum exposure to the sun). It is so encouraging to me, in tough and dangerously bitter Times like these, to see such naturalness flourishing in film...so encouraging that I, too, listened (thru my eyes) to the variability of my own heart-'took heart,' like they say, therefrom your work." -Stan Brakhage

S8mm, color/si, 14m (18fps), \$30

Super 8 Notebook 2

S8mm, color/si, 14m (18fps), \$30

Super 8 Notebook 3

S8mm, color/si, 14m (18fps), \$30

Super 8 Notebook 4

S8mm, b&w/color/si, 14m (18fps), \$30

Super 8 Notebook 5

\$8mm, color/si, 14m (18fps), \$30

Super 8 Notebook 6

\$8mm, color/si, 14m (18fps), \$30

Super 8 Notebook 7

\$8mm, color/si, 14m (18fps), \$30

In Progress

"IN PROGRESS is Varela's darkest and most sobering film; it is also one of his strongest films to date. It is a cautionary film, a warning, an impassioned plea for sense and sensibility in an age which has glorified senselessness.

"Throughout IN PROGRESS scenes of domestic intimacy and tranquility and daily work activities are constantly intruded upon by images of death and atrocity culled primarily from network television broadcasts. However, it is not this undifferentiated barrage of images spewed forth daily by the electronic media which is the cause for dread-it is the existence and all-pervasiveness of the electronic media (specifically television) itself, its ability to completely dominate, control, and instill fear into a docile and unsuspecting public.

"While the ostensible conflict in the film is between personal reality and the grotesqueness of the media reality, another battle is being waged: a struggle with conscience... Can an artist reconcile personal aesthetic interests with the growing decay of spiritual, moral, and socio-political values in contemporary life? The triumph of IN PROGRESS is that it attempts, not without difficulty, to examine that conflict and endeavors to comprehend it in a very personal manner." -Albert Kilchesty

1985, S8mm, color/so, 10m, \$30 Available for sale on videotape.

Juntos en la Vida, Unidos en la Muerte

Literally, "Together in Life, United in Death." Writing found on a gravestone in a cemetery in San Miguel De Allende, Guanajuato, Mexico. Death's shadow everywhere. Award: Experimental Film Coalition Film Festival, Honorable Mention, Chicago, 1985.

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1985, S8mm, color/si, 10m (18fps), \$25

Passing Through

Glimpses of a life on the run. Shot in Juarez, Mexico, Austin and El Paso.

1985, S8mm, color/si, 7m (18fps), \$15

Voladores de Papantla

A straightforward documentation of a special performance by the Voladores given in Dolores Park in San Francisco, June, 1984.

1985, S8mm, color/so, 3.5m (18fps), \$10

A House of Cards

In every dream home a heartache.

In every domicile of dreams, visions of the end.

1988, S8mm, color/b&w/si, 12m, \$25

At Rest

The "markers" of death as seen in Colma, California and El Paso, Texas.

1988, S8mm, b&w/si, 3.5m, \$10

Border Crossing, Version One

Across wire borders, in search of Eden.

1988, S8mm, color/b&w/si, 8m, \$18

Border Crossing, Version Two

Across wire borders at a slow resolve.

1988, S8mm, b&w/si, 9m, \$20

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Includes the films HEAD STREET, TREE, IN HAPPIER DAYS, 4TH OF JULY.

"COLLECTION I is a set of four short films, an EP if you will, which form the beginning of an episodic diary. Each film corresponds roughly to one of the four elements of life. These miniature portraits and abstractions are very close in spirit to Varela's early films from the mid-seventies; in contrast to the densely edited DETRITUS and APPOSITION, these films are marked by a loose, exploratory quality, evoking innocence and playfulness. There is also a very wistful quality in evidence here, a longing for moments and acquaintances from the past." -Albert **Kilchesty**

1988, S8mm, color/b&w/si, 12m (18fps), \$50

Collection II

Includes the films NEW YORK NEW YORK BIG CITY OF DREAMS, HOLOCAUST, DECEM-BER, I LOVE L.A.

1988, S8mm, color/b&w/si, 25m (18fps), \$50

House Beautiful

The winter of our discontent the mournful song of birds the dead of the living night.

1988, S8mm, b&w/si, 10m, \$20

January 8, 1988

Special contribution to Filmmaker's Almanac Project sponsored by S'POOL, Somerville, Mass.

1988, S8mm, color/si, 3.5m, \$10

Super 8 Notebook 8

Includes the films DETOURS, BLIND ALLEYS, DEAD ENDS, THE LIGHT AT THE END OF THE TUNNEL.

1988, S8mm, color/b&w/si, 25m (18fps), \$75

Thoughts of a Dry Brain

A blow to the cerebral cortex. Sisters are doing it for themselves.

1988, S8mm, color/b&w/si, 10m, \$20

Detritus

"DETRITUS is the most succinct and most effective film in this batch [of recent films]: a rhythmically hypnotic nightmare brimming with chthonic elements. Corpses, skulls, snakes, mummies, and other manifestations of the underworld are woven into an infernal film tapestry, edited to an inexorable 4/4 beat. Where a less confident filmmaker would have employed an obnoxiously superfluous soundtrack, Varela, to his credit, allows the editing and power of the images to compose a much more effective 'silent' soundtrack. DETRI-TUS emerges as thrash metal of the mind, ripping through the brain like a thousand thunderous power chords." -Albert **Kilchesty**

1989, S8mm, color/b&w/si, 5m (18fps), \$25

Making Is Choosing: A Fragmented Life: A Broken Line: A Series of Observations

"...MAKING IS CHOOSING...is ostensibly a diaristic portrait of six years of Varela's life, a time marked by the birth of a daughter to him and his wife, and a move of the Varela home from San Francisco to El Paso, Texas. Yet, the film is not a linear diary but rather is made up of impressionistic observations organized in a way that testifies to the 'fragmented life' of the film's full title. Separated by crude 'home-made' titles which are at turns descrip-

tive ('Colma, CA'), cryptic ('FDIC Insured') or bitterly ironic ('The Merry Month of May'), the sections of MAKING IS CHOOSING...reflect a struggle for completeness in life which inevitably results in the antithesis of such, 'a broken line.'" —Kurt Easterwood, program notes for Cinematheque

Shown: Berks Filmmakers, The Massachusettes College of Art Film Society; Diverseworks, Houston, Texas; Filmforum, L.A.; S.F. Cinematheque.

1989, S8mm, color/so, 104m, \$150 Available for sale on videotape.

Apposition

"APPOSITION is the obverse of DETRITUS. Where the latter probes the dark corners of the mind, APPOSITION is concerned with investigating the individual artist's relationship to the external world of social and political concerns. This interplay between the creative, contemplative self and the external world of action and activism is a theme which runs throughout a good deal of Varela's films. APPOSITION here refers not only to the basic strategies of montage (the conscious juxtaposition of seemingly disparate shots which, when conjoined, synthesize a new reality or energy) which are used in the film, but also to a physical and intellectual conjunction with events occurring 'in the world.' APPOSITION suggests a sympathy between the artist and social reality, and not, perhaps as previously perceived by the artist, a state of eternal antagonism." -Albert **Kilchesty**

1990, S8mm, color/b&w/si, 5m (18fps), \$20

Other Nature

"An obsession with the primal and aboriginal aspect of human nature is readily evident in OTHER NATURE, a brief and straightforward meditation on our reptilian ancestors, the dinosaurs. Of course, the 'otherness' of Tyrannosaurus Rex and friends isn't 'other' at all; their consciousness being an integral component of human nature. Our brains would fail to function without the Rcomplex, that little clump of matter in our heads which tells us how and when to move, eat, shit, and run from danger. Physiologically, at least, we remain dinosaurs, although one could convincingly argue that our current models of social, economic, political, and cultural organization are equally primeval in design and function." -Albert Kilchesty

1990, S8mm, b&w/si, 3m (18fps), \$12

Reaffirmation

"REAFFIRMATION is something of an ambiguity, I think. Although I am fairly certain the 'reaffirmation' of the title refers to a general reaffirmation of the inherent goodness of life, it can also perversely refer to a reaffirmation of one's chronically pessimistic view of life. It can, in fact, be seen to 'reaffirm' the absolute futility of existence without hope of comfort and reward; to 'reaffirm' that our world is an open stinking cesspool, bubbling with malignance, ignorance and death.

"On the other hand, since the images contained in the film echo images which appear throughout your entire body of films, the act of recapitulation would suggest that you are 'reaffirming' your individual approach to filmmaking, and, more importantly, the decision



VARELA

to devote your life to acts of Art. This may have been entirely unintentional. In fact, I'm almost hoping that it was. For, if the act of 'reaffirming' the correctness of your artistic decisions was consciously intended, then the film's perceived LIFE affirming qualities would then be diminished, I think, by becoming subservient to the ego of the artist.

"But, to illustrate the twisted intricacies of paradoxical reasoning, if the ego of the artist is appeased then I think it is safe to assume that his/her relationship with the world, with life, is 'reaffirmed,' at least momentarily." —Albert Kilchesty

1990, S8mm, color/b&w/si, 10m (18fps), \$40

Harrie Verstappen

Cosmic Comics

Originally a storyboard for an animated cartoon by Victor Moscoso, COSMIC COMICS was published as the first underground strip "IN COLOR" (as it also came to be known). By adding camera movements and Arras' electronic music, this was made into a film by Harrie Verstappen—as it has turned out, one of the all-too-few movies of the "legit" class the '60s culture has produced. Don't miss it. You can't get the book? See the movie!

16mm, color/so, 10.5m, \$20

Carmen Vigil

Leaves of Absence

The images contained within my films are taken from my daily living-where I love, despair and have my being-my obsessions-moment to moment visions-soul explorations. My films are silent. Music is in them, however. Through the true language of film-elements which relate to counterpoint, harmony, tone and mood as well as poetic elements such as myth, metaphor, rhyme and, of course, romance, I continue to pursue my own inward vision.

In LEAVES OF ABSENCE, using color stocks and happy filmic accidents, this film was shot and edited during the process of breaking away from my last family.

1983, 16mm, color/si, 75m, \$200

Mind Over Matter

Moving on, creating a new life for myself in the face of illness and failed romance—hope of redemption.

"Your camera moved around with an arresting rhythm and the contrast of the film stock made each light area after or near a shadow appear like a burst of emphatic line and form. It is clearly distinct from Noren's quick stacatto rhythm and not Brakhage's complex music either.

For me there was a sexy romantic distance, a mist of enchantment that you kept until the end. I rarely got to see her face. Usually just parts of her body moving within the atmosphere of lush plant life and light... It, the film, is clearly a

love song. A sensual, blind, tactile tempest of body heat and lush vegetation...the rhythm is like a heavy bell swinging back and forth. Each shadow shift and camera sweep is a portion of bell movement."—from a letter from Don Yannacito

1985, 16mm, b&w/color/si, 33m, \$100

The Age of Consent

A work exploring my Catholic shadow world. It began with my obsession with two drawbridges at China Basin here in San Francisco, during the time when the relationship with my life partner was most hopeless. A dark romance with three women and two bridges.

1987, 16mm, b&w/si, 20m, \$60

Michael Wallin

Mendocino

A personal documentary filmed during a summer spent in Mendocino, California, featuring portraits of a painter and a unicyclist. Images that consistently resonated in my mind, music that always played on the phonograph. A meditation and a recollection.

1968, 16mm, color/so, 14m, \$20

Phoebe and Jan

Two women who shared my house in Mendocino. Afternoons spent in the rocking chair looking out at the field and ocean. Interplay of the moving camera and the moving subject through layered imagery.

1968, 16mm, color/si, 5m, \$8

Kali's Revue

Kali is the goddess of physical form and transformation in Hindu mythology-thus, the varied textures, colors, and shapes of our transitory existence: the many from the one... A de-attachment from conventional seeing, with its naming, values and judgments. Weight lifters, drill teams, skyscrapers, majorettes, forests, trains, Pacific Ocean, military schoolboys, conveyor belts, fog... A structural use of dissolves, fades, and layered sound to carry the momentum of the film. Felicity Facility.

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1972, 16mm, color/so, 8m, \$12

As the Wheel Turns

A "spiritual" soap opera, dealing with blackmail and bisexuality. The camera refuses to manipulate, but is rather an interested spectator. The plot unfolds organically (rather than mechanically) as the actors (through the vehicle of skeletal storyline and spirited, and inspired, improvisation) begin to absorb the feelings and traits of the characters they are portraying. An experiment within the narrative tradition, and a critique and extension of the possibilities within that form. Inspired by the early narrative films of Andy Warhol.

1973, 16mm, b&w/so, 24m, \$30

Sleepwalk

Explores the juncture of psychology and spirituality as expressed in the writing of the Russian mystic/philosopher Gurdjieff and his student Ouspensky. A deconstruction (via rhythmic repetition and optical printing) of the notion of personality, as expressed in gesture and vocal nuance, that becomes almost unconscious in behavior. An attempt to bring to consciousness these idiosyn-

cratic traits and break the cycle of waking sleep. Music: Westland Steel Band.

"It was the funniest film in the festival...the images stayed with me and heightened my visual world...a beautiful dialectical relationship on the structural use of sound..." —Ray Kril, festival judge

"One of the few films from which I actually learned something about people." —Don Lloyd, filmmaker and festival judge

"Almost a linguistic analysis of the structure of motion... orchestrates the 'meaningless babble' of life."—Carel Towe, filmmaker and critic

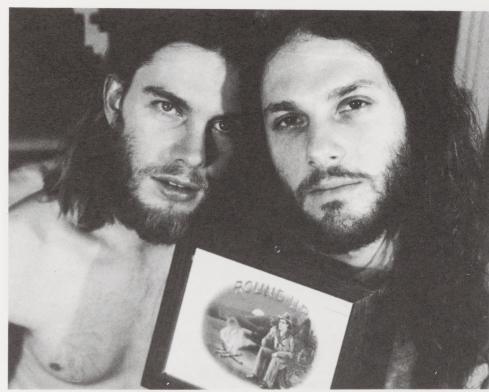
Awards: Humboldt State University Film Festival, Best of Festival Award, 1975; Marin County National Film Competition, 1975.

1973, 16mm, color/so, 12m, \$18

The Place Between Our Bodies

"Michael Wallin's THE PLACE BETWEEN OUR BODIES, produced in 1975, offers an uncommonly explicit exploration of gay male sexuality, still raw and affecting more than ten years down the sex-radical road." —Elizabeth Pincus, *Gay* Community News, Boston, 1988

"THE PLACE BETWEEN OUR BODIES (1975) seems to come from another planet, another epoch, in its frank and tender extrapolation of gay sexual hunger and the kindling of a first relationship. The film is stridently pre-AIDS—much more so than any mid-'70s porno. This is partly because it is a personal film that discusses sexual hunger and love in a context that endows them with transcendent powers... Sexual



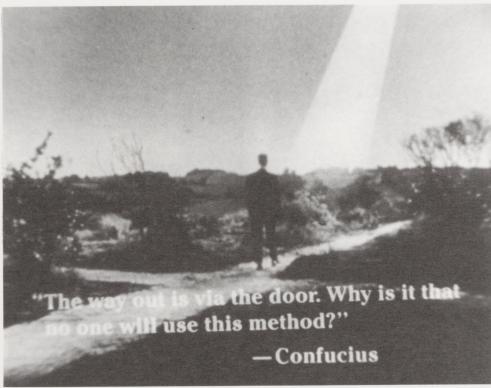
The Place Between Our Bodies by Michael Wallin



Along the Way by Michael Wallin



WALLIN



Decodings by Michael Wallin

love overcomes the plight of gay alienation and sexual hunger. And that is what begins to turn the film around, so that its most beautiful moments become its most painful. Wallin's indescribable expression during orgasm, and the enveloping tenderness with which he (unsafely) fucks his boyfriend, left me chilled with a sadness barely discernible beneath the usual tough-skinned attempt—on my part, on everyone's-to endure." -Todd Haynes, Afterimage, 1988

Shown: Museum of Modern Art, N.Y., 1976; N.Y. Lesbian and Gay Experimental Film Festival, 1988; Chicago International Gay and Lesbian Film Festival, 1989; L.A. International Gay and Lesbian Film Festival, 1989; London Gay and Lesbian Film Festival, 1991.

1975, 16mm, color/so, 33m, \$45 Available for sale on videotape.

Greed, or Buffalo Baba

Made with Lenny Levy.

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemplative man. A fierce tale of cowboys and Sufis. Despite gunfights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

Music: Alice Coltrane; Huston Person.

1972-80, 16mm, color/so, 8m,

Tall Grass

Reminiscences of an idyllic summer spent in Mendocino, California in 1968. Portraits of close friends, including a romantic vision of a high school infatuation. Footage of mentor and friend, filmmaker Bruce Baillie. First tentative, naive filmic explorations. Alternate title: "Portrait of the artist as a young romantic."

1968-80, 16mm, color/si, 12m, \$15

Cool Runnings

Music: Gregory Isaacs, Trinity, and Al Ranglin and the GG All-Stars.

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa, Haille Selassie as God), its lifestyle

(natural foods and marijuana ["ganja"] smoking), its appearance (long "dreadlocks") and its music (reggae), which makes up the soundtrack, "Cool runnings, mon..."

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"COOL RUNNINGS...is noteworthy as an ethnographic effort." —Linda Gross, *L.A. Times*

1980, 16mm, color/so, 15m, \$25

Monitoring the Unstable Earth

Music: Jon Gibson.

A (re)collection, a (re)ordering of the elements of our external world, filmed during travels in California, Nevada, Utah, and Colorado. A sort of "topological revue." Salt flats, deserts, mountains, forests, cityscapes, plus meditation on Christo's Running Fence and Duane Hanson's figurative sculptures. Fantastic landscapes transmuted/ reduced to their distinctive aesthetic qualities. Patterns of symmetry, of pure form emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Sensations evoked by certain (sometimes archetypal) images: a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia...

"Michael Wallin's MONITORING THE UNSTABLE EARTH... proceeds from the filmmaker's intention of modeling a piece whose terms elude narrative fixations.... The eye of the camera embraces the essential surprise of the familiar-in landscapes, recurring human figures, art objects in natural and museum settings-paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack." -Calvin Ahlgren, S.F. Chronicle (SFAI Film Festival Judge)

Award: S.F. Art Institute Film Festival, 1980.

Shown: S.F. International Film Festival's "Bay Area Filmmakers Showcase."

1980, 16mm, color/so, 20m, \$30 Available for sale on videotape.

Fearful Symmetry

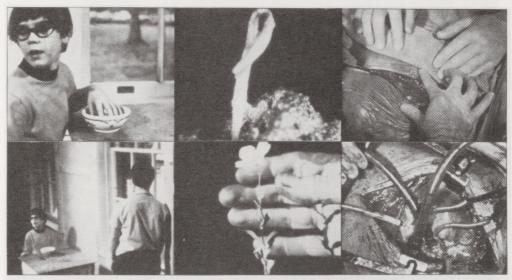
"Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes..."—Dziga Vertov

Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadened railroad tracks, ice plant fields, Bethlehem Steel smokestack, Canyon Cinema office, back porch clouds and sky, PG&E plant at Moss Landing...

"FEARFUL SYMMETRY arrives at very nearly the identical [profoundly felt] sensibility by the reverse process-I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct... Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness persistent in vision, emptying out the subject-as-limit into the subjectlessness of seeing." -Robert Fulton, filmmaker (SFAI Film Festival Judge)

Award: S.F. Art Institute Film Festival, 1981.

1981, 16mm, color/si, 15m, \$25 Available for sale on videotape.



DECODINGS

Decodings by Michael Wallin

Along the Way

A visual journal or diary, an experimental "travelogue," where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of offhand personal gesture to continually regenerate interest and belie expectation. Both a reminiscence and an ongoing investigation, the intent is to communicate the essential quality of "place," which is always an amalgam of the visual and emotional. Friends who populate the images provide personal anecdotes for the soundtrack. Powerful (and painful) events in my life during the period of the film's completion certainly influenced its emotional tone. It seems at times an elegy to my relationship with a lover.

"Things are as they are—they are not like anything." —Robert Creeley

"No ideas but in things."
—William Carlos Williams

"We've traveled on together/ Through dark and sunny days/ And may we always be together/Just my Lord and I along the way." —"Along the Way," John Duffey, as recorded by the Country Gentlemen.

Award: S.F. Art Institute Film Festival, 1984.

Shown: S.F. International Film Festival's "Bay Area Filmmakers Showcase," 1983.

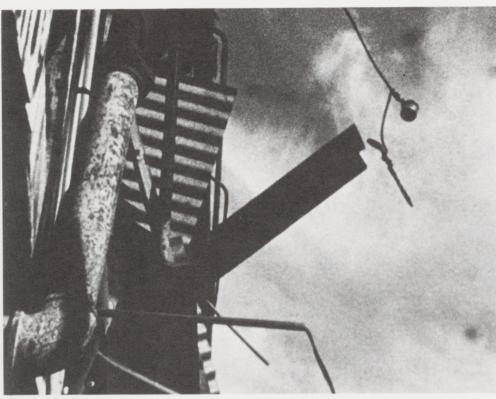
1983, 16mm, color/so, 20m, \$30 Available for sale on videotape.

Decodings

"Michael Wallin's DECODINGS is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case, found footage from the '40s and '50s... The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago." —Manohla Dargis, *Village Voice*

"DECODINGS is a magical, seamless work that manages to beguile even as it probes areas tender to the touch. Its tale is beautifully told..." —Patrick Hoctel, S.F. Weekly

"Explodes with Bunuel's sensuousness and a Hitchcockian narrative irony..." —Doug Sadownick, *L.A. Weekly*



Present Tense by Jack Walsh

"Wallin's achievement in DE-CODINGS is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from the culture... Wallin has succeeded in creating from various film sources a work that emphasizes the fragility and ultimate vulnerability of human expression and relationships."

—John G. Hanhardt, Whitney Biennial Catalogue, 1989

Awards: Grand Prize, Black Maria Festival, 1988; Special Jury Award, S.F. International Film Festival, 1989; SECA Film as Art Award, Museum of Modern Art, S.F., 1990; Bucks County Film Festival, 1990; Humboldt Film Festival, 1990; N.Y. Short Film/Video Expo, 1989; Chicago International Film Festival, 1989; Athens International Film and Video Festival, 1989; S.F. Art Institute Film Festival, 1989.

Shown: Whitney Museum of American Art Biennial Exhibition, 1989.

1988, 16mm, b&w/so, 15m, \$30 Available for sale on videotape.

Jack Walsh

Beachwalk

Several formal ideas are at work in this film—originally a 15-foot shot of a nude figure crossing a beach. The first idea was to flatten out the film plane by stripping it of vanishing point perspective and concentrate on the two-dimensional graphic space. Next, an exploration of re-presentation—

how a figure enters/exits the frame, multiple exposures, variation of the closeup/long shot, anchors (what viewers hook onto in graphic space). And lastly, allusion, most specifically homage to Muybridge and motion study—how a human walks through space. Original music composed by Heikki Koskinen is used in opposition to the figure's movement.

1983, 16mm, color/so, 8m, \$20

Nude Study

Using various tonalities of a male nude, NUDE STUDY explores light, texture and graphic composition. Deconstruction of the model is explored using metric montage, mixing total body pans with extreme close-up fragments of the model.

1983, 16mm, b&w/so, 1.5m, \$5

Basic Training

Appropriating Army found footage glorifying war games, induction and war, this film deconstructs the dominant American male mythology concerning honor, bravery, and nationalism. A critique of the continuing militaristic ideology proliferating in American society.

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1984, 16mm, b&w/so, 7.5m, \$20

Document Unearthed in the Northeast Territory

What if an extinct civilization created a detailed document of its destruction? This question served as the organizing idea in this collage film of found images and footage shot in the eastern U.S. A group of survivors' testimony traces the last days of an industrial age displaced by an electronic age, a surprise ice age, and the germ warfare unleashed in its final days by the ruling class. Disjunctive, attempting to expose the ideological fallacies of our present world, the film fictionalizes one possible scenario for humanity's extinction.

1984, 16mm, b&w/color/so, 8m, \$20

Working Class Chronicle

This work developed from a desire to mix major film categories (narrative, documentary, experimental) with aspects of my personal history and its relationship to chronological history between 1954 and 1969. The film reconstructs the past through the organizing concept of selective memory, a past constructed through found footage, rephotographed home movies, optically printed materials, static copy-stand icon photography (movie stars and rock 'n' roll performers), live action camera work, voiceover narration, and reprocessed

popular music from the time period. The film operates seductively at times like the dominant narrative/documentary cinema, and alternately, through the use of rupture, becomes distancing and self-conscious. Personal history and historical events collide to deconstruct the ideological position of the period.

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Awards: S.F. International Film Festival, Best Film, Experimental Category, 1986; Palo Alto Film Festival, 1986.

1985, 16mm, b&w/color/so, 43m, \$75

Present Tense

Moving from the tourist image to the found image, pastoral landscape to industrial landscape, the idealized object of desire to the "real," PRESENT TENSE explores obsession, desire, and consumption in the contemporary world. Centered on personal experience, the film uses the modern state to examine issues of gender, class, genocide, torture, and surveillance.

"PRESENT TENSE weaves together visual and aural contrasts of first-person narration, painting portraiture, travel diaries, and found footage, in a riveting appropriation of the filmmaker's gay identity. In the film, Walsh defines this self through the interplay of power relationships drawn from historical, personal, and cultural contexts by examining specific critical issues including physical attraction and death, militarism and annihilation, family relationships, and political community." -Jon Gartenberg, Museum of Modern Art

Awards: First Place, Experiments in Form, S.F. International Film Festival, 1988; Grand Prize, Black Maria Film and Video Festival, 1987.

1987, 16mm, b&w/color/so, 27m, \$60

Peter **Watkins**

The Journey

"THE JOURNEY is an attempt at a fully international cinema. Producer-director Peter Watkins (THE WAR GAME, EDVARD MUNCH) worked with support groups in nations around the world, raising money and assembling casts and crews. During 1984-85 the film was shot in the U.S., Canada, Norway, Scotland, France, West Germany, Mozambique, Japan, Australia, Tahiti, and Mexico. Watkins talks with families and citizen groups in these nations about the network of social and political issues we are all part ofespecially about the world arms race and its relationship to world hunger, gender politics, and the functioning of the mass media. Survivors of the bombings of Hiroshima and Hamburg reminisce about their experiences, and groups of people psychodramatize scenarios the threat of a Third World War might necessitate. Most important, however, as THE JOURNEY develops, the people Watkins works with begin to explore possibilities for moving through the barriers that separate peoples, toward a more peaceful, synergic world.

"THE JOURNEY is a 14 1/2hour film which can be experienced over a weekend or over an extended period of time (the film is divided into 19 sections). It can be rented as a whole or in sections. And there are recommended shorter versions: check with Canyon Cinema for details. What follows is Watkins' precis of the first part of each of the 19 reels. A more complete outline of each reel of THE JOURNEY is available on request from Canyon Cinema. Our hope is that whenever THE IOURNEY is shown in

shorter-than-original form, outlines of those reels of the film not shown will be made available to viewers." -Scott MacDonald

1984-1985, 16mm, color/so, 14.5 hrs., \$1000

The Journey, Section 1

Watkins and the translators introduce themselves. Bob Del Tredici presents photographs documenting the nuclear weapons process. Lewis (in the Scottish Western Islands). Intro. Stornoway airport. LEWIS group begins their discussion. Ms. SAEKI enters crypt in Hiroshima Peace Park. Long shots of Hiroshima and ABCC in foreground. Ms. SAEKI shows family portrait. Bob Del Tredici and photos re Pantex and the Bishop of Amarillo. Intro. atmosphere at Bangor submarine base. SHELLEY DOUGLASS introduces her home and the tracks of the White Train. More Bangor atmosphere, tourist bus into base, horse grazing, washing on line, patrol car by perimeter fence. We meet DRINK-WINES for first time. LS evening over Hiroshima, and Radio-Canada fanfare on evening news. "Brian Mulroney arrives in Quebec ... "Cut to silence of Pacific Ocean and sunset. PW re global militarization. Moruroa photos shown to family (unidentified). Walk towards LUCAS's home on Tahiti...

16mm, color/so, 50.5m, \$75

The Journey, Section 2

MOCAMBIQUE women sing and dance. Alpheus Manghezi walks towards collective and begins interviews with the women. This is intercut with Reagan and the "Football" climbing into a helicopter. Bob Del Tredici re the White Train at Amarillo. The first shot of walking along the rail tracks toward the entrance gates at Bangor. We hear the defense hearings from Jan. 1984 and the voices of Caspar Weinberger and General John Vessey. Main title of THE JOURNEY in many languages. The quarry on Lewis, and the lorry drives away into far long shot. PW compares quality of life statistics with quality in weapons development. Three captions re U.S. and Soviet arms expenditures.

Intro. Vaernes airport in Stjordal, Norway. Pan over fjord. Ms. SAEKI re morning of A-Bomb attack. We walk towards the VIKANS home. PW shows the pictures of Hiroshima and Nagasaki to the VIKANS...

16mm, color/so, 40.5m, \$75

The Journey, Section 3

Caption re Reagan bombing U.S.S.R. in five minutes. Radio-Canada news item re Canadian-U.S. relations. Tracking down the hallway of the press and TV headquarters in Quebec City. We meet the Radio-Canada producers at their breakfast meeting. They order poached eggs. MOCAMBIQUE women re their lack of equipment. VI-KANS begin reaction to the Hiroshima pix. Sunset over Pacific. PW re nuclear testing in Pacific. LUCAS tells us that flash from testing dims the light of the sun. HENDRICKS react to Hiroshima pix. Ms. SAEKI re saying sorry to the injured and dead she stepped over. Bangor atmos. SHELLEY DOUGLASS tells us that no one saw the White Train go by for 20 years. Map showing all the nuclear bases in the US and the White Train beginning its journey from Amarillo.

Night scene of White Train at North Platte, Nebraska. Bangor atmos. Camera pulls back from photo of Hiroshima girl's burnt hand to show her face..

16mm, color/so, 50.5m, \$75

WATKINS

The Journey, Section 4

SMILLIE family react to Hiroshima photos. Rene HENDRICKS tells of seeing these photos once or twice. MOCAMBIOUE school children re their lack of clothes. ITN-TV News (England) re British mistake with A-Bomb in Australia. SMILLIES look at photo of silhouette on Hiroshima oil tank, and David describes his nightmare. Masha KOLOSOV says she has nightmares too. DUVEL family examine Hiroshima photos. Martina's friend Beate reacts. Pan over countryside outside Duvel's home. MORIS tells for first time of taking Teruko into radioactive Hiroshima after bombing. Martina DUVEL reacts strongly to photo of skulls outside Nagasaki school. GERARD & OUIZA also react to photos. CRIPPEN family tell that they did not know much about this before and do not discuss it at work. GERARD & OUIZA remind us that America did not A-bomb the Royal Palace in Tokyo, but the dwelling places of ordinary people in Hiroshima. "It's always the people who pay..."

16mm, color/so, 43.5m, \$75

The Journey, Section 5

BREAKFAST MEETING in Quebec City, the TV producers discuss the assignments. One of their reporters, Gilles Morin, in charge of covering the security aspects of the "Shamrock Summit," moves outside to film the demonstration, and interviews WAYNE MOREL. We see the Radio-Canada team standing near the police and generally not communicating with the demonstrators. Then follows a series of international TV evening news introductions, coupled with NUKIE saying "Hello boys and girls." Noriaki

SHINYA tells of his school talking about the A-bomb only occasionally. A lorry on the island of Lewis drives past camera. ANDREW MACLEOD sings in Gaelic. A civilian plane takes off from Stornoway airport, and PW tells of the flight from Tinian carrying the first A-bomb. Intro the GAELIC group, who begin their animated discussion...

16mm, color/so, 44.5m, \$75

The Journey, Section 6

Mavis of the LEWIS group describes process of growing sense of helplessness on the local level once it was realized that the Stornoway base was going ahead, no matter what people felt. Three TV extracts (Antenne 2 of France, JHN of Japan showing a clip from the Iraqi TV, and ZDF from Germany) all re Iraq war. Track into VIKANS home. Ragnveig fearful re impact of TV's fast cutting images. Pan over earth-moving equipment on runway at Stornoway airport. LEWIS group incl. Sam Maynard describe how authorities treated them like naughty little children. Continue walk along tracks towards gates at Bangor. Alexander KOLOSOV tells why they do not have a sense of helplessness in the U.S.S.R.-feeling protected by their armed forces. But Alexander admits this has been at a great cost to the country. White Train flashes through White Fish, Montana...

16mm, color/so, 46.5m, \$75

The Journey, Section 7

DUVELS talk about the effect of TV, Martina says she is worried by the flood of images. Reagan tells us it is "wonderful to be here" and then he and Mulroney leave the ceremony at

the hangar in Quebec City. Sunset reflected in the water of the Pacific. Hinano LUCAS tells why it was necessary for her brother to work for the military on Muroroa. The CRIP-PENS talk about the amount of information which Honeywell does and does not make available about their work on nuclear weapons. We track round the mound in the Hiroshima Peace Park, and Ms. SAEKI tells why she talks with the public in this place. Why she still does what she does after 40 years. The HENDRICKS arrive at the Remingtom School in Ilion, New York, at the start of the American Civil Defense reenactment scenes...

16mm, color/so, 39.5m, \$75

The Journey, Section 8

Young MOCAMBIQUE woman describes how much they love school, and how she wants to be literate so that she can teach the older women how to count. GERARD & OUIZA explain that the Arab language taught in Algerian schools is not the language spoken by ordinary people. Police arrest demonstrators at Vancouver and handcuff them with plastic strips. Photos of prewar Hamburg, Germany, and Mrs. BIER-MANN begins her description of her experiences during the July 1943 firestorm. Bob Del Tredici shows us the boss of the Federal Emergency Management Agency and his "plan," and an underground storage vault ready for the "big banana." The VIKANS push through the crowd back towards their car. Everyone runs, not knowing what to do. The KOLOSOVS examine with dismay the dotgraph showing the nuclear weapons held by the U.S. and U.S.S.R. The GAELIC group begin a cold war argument regarding the Russians and the Americans...

16mm, color/so, 44.5m, \$75

The Journey, Section 9

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The MORI family discuss how little they know about the French nuclear testing in the Pacific. Camera tracks through the Hamburg underground nuclear war bunker, and we hear Mr. HAMADA describing the moment he first discovers his badly injured father in the first-aid station. We continue to walk thru the bunker, up to the handles which turn the emergency air system. Over a close shot of a photo of Mr. Hamada's father, PW explains that Mr. Hamada collects Buddhas. We see closeup details of several Buddha figures, and we hear Kazuaki SHINYA explain to his daughter Yoriko about the death rate of children in Bangladesh and other poor countries. Cut to the MORI family as they discuss "why does this happen?" Radio-Canada TV footage of Reagan arriving at Ouebec City airport and walking down the red carpet with Mulroney. LS of Mr. HAMADA praying before Buddha...

16mm, color/so, 44m, \$75

The Journey, Section 10

Martina DUVEL talks about the passivity caused by TV. ITN TV News (U.K.) shows film of the 1950s British nuclear testing in Australia. Ken and Shane BAR-NES talk about the effects of nuclear weapons. Mariam asks about nuclear winter. Pan over the tranquil countryside around the Barnes home. Intercut with Ron CRIPPEN saying that it is sad to waste all this (Honeywell) technology on defense. Tilt up from photo of Hiroshima in sand to MOCAM-BIQUE group. The women describe the effect of the MNR war in their country. The pale blue Pacific. Trish CRIPPEN talks about responsibility. Pan over the faces of the TAHITI group as they listen to a replay

of the discussion in the FR3 studio in Toulouse about the French testing in Polynesia. The Acid Rain press conference in Quebec City. Reagan gives a formula speech and is challenged by a journalist...

16mm, color/so, 44m, \$75

The Journey, Section 11

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Bob Del Tredici shows more photos, including those of Bernard Cohen, who has undertaken to swallow plutonium on TV. Yoriko plays the piano, and we see the polluted LaTrobe Valley. Cut inside the cellar in Morwell, for the first of the scenes depicting survivors in a post-nuclear world. Evacuees get out of buses in Ilion, as we continue the Civil Defense scenes in New York, now showing attempts to billet. The SAM-WELA family on Tahiti look at the photos from Hiroshima, and Do asks "Why do we kill each other?" Mr. BRASCH continues to tell of his experiences in the Hamburg firestorm. With hundreds of other cars, the VI-KANS approach the Vududalen Civil Defense checkpoint. MELI-TA and her family in Mocambique describe the direct consequences of the war on their lives. "No plates...no bread." Ranveig VIKAN discusses the fear of many teachers at speaking out...

16mm, color/so, 49m, \$75

The Journey, Section 12

The HENDRICKS arrive at the gas station in Utica, where there is complete chaos as people try to fill their cars as they flee. The VIKANS in their car, driving to Frosta. Anne asks Christian to fetch the hamster if he goes back home. We hear the continuing voices of General Vessey and Casper Wein-

berger from the defense hearings (Jan. 1984) as they say that if the U.S. lacks the will to go forward with its strategic modernization programs "we will have conceded our inferiority." Mr. SHINDO in Hiroshima describes his family situation before the attack in August 1945. ELENA and Pancho in Mexico talk about the rising prices. PW shows the U.S. university map to the CRIPPEN family, describing the amount of defense dollars given to educational institutions for military research. Mr. SHINDO describes the moment the atomic blast hit his home 40 kms outside Hiroshima.

16mm, color/so, 45m, \$75

The Journey, Section 13

Mr. HAMADA praying. We walk through the Hamburg bunker and we hear Mr. HAMADA describe the death of his father, saying "Why did we fight such a silly war?" We hear the whining sound as the handles on the emergency air pumps in the bunker are turned. Map showing the radioactive fallout from a nuclear attack on the nuclear reactors in the northeast United States. Scene of total chaos at the Utica gas station. Elizabeth screaming as Bill is manhandled by the police. The old woman in MO-CAMBIQUE describes life under the Portuguese colonialists on a cotton plantation. The women work in the fields. Cut back into the Gala, as Edith Butler and other artistes entertain Ronald Reagan. Graphic of paint brush, broad paint stripes and a single dot, showing the amount spent by various countries on international peacekeeping...

16mm, color/so, 42m, \$75

The Journey, Section 14

PW describes sweeping powers given to the British army to control the civilian population in a time of emergency. "Our" BBC news- reader (Alex) introduces the evening news, and describes a (hypothetical) emergency situation in the U.K. with all locally elected officials being removed from office-or placed under "house arrest." We see the arrest of some Glasgow councillors. The army raid a house in Glasgow and storm up the stairs. "Our" TV reporter Annette describes the house arrest of two local councillors. Maureen Forrester completes her aria in the Gala, and then (backstage) describes how wonderful she thought everything was. Back on stage, Maureen calls to Reagan and Mulroney to come down and join them. The protestors are arrested in Vancouver, Washington. The audience bursts into applause. The BARNES watch some more of Bill Hayden, and Ken queries Hayden's reference to King Canute...

16mm, color/so, 45.5m, \$75

The Journey, Section 15

In the cellar in Morwell, Australia, an adult education teacher says that she and her students sometimes talked about the possibility of this occurring. The White Train pulls into the little town of Shelton, Washington. PW talks about nuclear testing in different countries. In the cellar, several of the "survivors" discuss the relative merits of writing letters to politicians, or protesting out on the streets. Michael McIvor, of the CBC, engages in an antipeace movement discussion with a CBC correspondent in Paris. Calum in the LEWIS

group talks about the positive contribution that their campaign has made, in making more information available. Back to the CBC, this time journalist Sheila McVickar who tells McIvor how she cannot help people who want to leave Central America as refugees. They both discuss objectivity. A young Marxist interviewed by our video team in Quebec City discusses the bias in the press...

16mm, color/so, 49m, \$75

The Journey, Section 16

In MOCAMBIQUE, the women talk about living under the war. On a map, we see the White Train arriving at Bangor. Al DRINKWINE describes his resignation, and the large number of civilian employers who subsequently refused to employ him. Mr. LEE describes the prejudice of the Japanese against the Koreans even during the time of the A-bomb trauma. Our rail walk terminates at the gates of the Bangor base. Miron MATAO and his family describe the lack of tuition in the Ma'ori (Polynesian) language in the local Frenchorganized schools. The White Train arrives at Bangor, we see the protestors and the Federal agents locked together in a macabre dance. We hear more of Caspar Weinberger's voice, extolling the virtues of the SDI project. The VIKANS finally arrive at the Frosta school (the Civil Defense evacuation point) and PW reminds us that this is only 25 kms from the nuclear target at the Vaernes airport...

16mm, color/so, 56m, \$75

WATKINS

The Journey, Section 17

Lights are switched on in the MORWELL CELLAR, the Australian cast react to the experience. ELENA's neighbors talk about the possibility of change. Ignatio reminds us that "alone you can do nothing." In the school at FROSTA, the Norwegian cast give their reaction to the reenactment, and their opinions of the Civil Defense measures that would have brought them here in an actual emergency. The sequence ends with a strong appeal for action from one of the organizers, and much applause. We now enter the sequence where a number of the families in the film watch an extract of the KOLOSOVS interview on their own video sets, beginning with ELENA and her neighbors, who watch Masha's impassioned response to the question about Russia wanting war. This continues with the MORIS, the CRIPPENS, the discussion group in the FR3 studio, the TAHITI group, and finally the HENDRICKS. All watch the KOLOSOVS...

16mm, color/so, 50m, \$75

The Journey, Section 18

Kimi MORI says that she thinks Russia is going the wrong way, by educating their children that America and England are the "devils." She goes on to express how she hopes there will be no more war in the world. Alexander KOLOSOV describes why he-and the Russian people-feel it is correct that Soviet troops are in Afghanistan. Mr. BRASCH tells us that he believes the British bomber crews could not imagine what was happening down there, and he goes on to stress that the only way now is for all the nations to keep together. Mrs.

BIERMANN echoes these sentiments, and emphasizes that we must support the peace movement, that this is the only thing to do. ELENA and Pancho describe the acute need for tranportation, and they repeat that people are forced to steal now. GERARD & OUIZA describe the divided society in Toulouse, that there are two societies, two camps, and that this situation is instrumental in the increase in racism...

16mm, color/so, 52m, \$75

The Journey, Section 19

Credits and final visits with THE JOURNEY people.

16mm, color/so, 35m, \$50

Phil Weisman

Schubert's Lantern

A homage to Schubert (the composer, as well as my dog Schubert who participated here) inspired by the magic of Melies. Light, a kind of chameleon, changes shape, revealing that which occupies the same space at the same time.

1974, 16mm, b&w/si, 3m (18fps), \$10

Ethna's Suite, So Long

This film portrait of Ethna Duffy (and myself by implication) summarizes several years between us. It consists of images collected between 1974 and 1980 edited in relation to a soundtrack which consists of an audio landscape of telephonic interruptions as they are interwoven with Ethna's

extemporaneous observations recorded on a telephone answering machine between 1977 and 1978. This film, I think, reflects our mutual love and "lunacy" which was often deflected and by inference indirectly located.

A partial transcript of the soundtrack from this film has been published in the magazine *Motion Picture*, Vol. 1, Number 3, Winter/Spring 1987.

1986, 16mm, color/b&w/so, 15m, \$45

t. and the small picture frame

This film is similar to a slide "home movie picture show," it being more in the tradition of amateur portrait presentation than anything else. It is, of course, a loving portrait of my family, however tinged beneath a veil of youthful ambivalence.

1986, 16mm, b&w/so, 12m, \$30

Fred Wellington

The Three Sages of Bally Bunion

Made with Robert Mitchell.

Story, graphics, and narration: Robert Mitchell. Production, animation planning, and photography: Fred Wellington. Piano: Gabriella Mitchell. Slide whistle and sound: Sam Weiss.

An Irish fable that is for both children and adults (us).

Shown: International Animation Show; Museum of Modern Art, N.Y., 1967.

Other distribution: Film-Makers' Cooperative, N.Y.

1963, 16mm, color/so, 5m, \$7.50

Judy Lehtimen— New York City

Film: Fred Wellington. Music: Mel Edwards. Facilities: Movie Subscription Group.

A portrait set in the desolation desert of Manhattan.

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Shown: Trieste Film Festival, 1968.

1967, 16mm, color/so, 6m, \$9

What Are You Thinking, Daddy?

Film: Fred Wellington. Still photography: Fred Wellington, Margot Wellington, Terres des Hommes.

A protest against the Vietnamese War. Made for and part of the Filmmakers' College, Protest by Artists and Writers, New York City, 1967.

1967, 16mm, color/si, 1m, \$4

Andy Warhol

Still photograph: Gretchen Berg.

A documentary.

16mm, b&w/si, 18m, \$15

Blowing

Film: Fred Wellington. Tenor sax: Ronald Bladen. Drums: David Weinrib. Alto sax and trumpet: Phillip Wofford.

Three artist-musicians play extended-form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.

16mm, color/so, 10.5m, \$15

Chris Welsby

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), 10.5m, \$15

Seven Days

The location for this film is by a small stream on the northern slopes of Mount Carningly in southwest Wales. The seven days were shot consecutively and appear in that same order. One frame was taken every ten seconds throughout the hours of the day. The camera, mounted on an equatorial stand (a piece of equipment used by astronomers to track the stars), rotates at the same speed as the earth.

"The Romantic cult of nature, which made it possible for landscape painting to flourish in the nineteenth century more than ever before, grew up alongside and in reaction against the technological destruction of nature which accompanied the industrial revolution. The danger, of course, was that our culture would simply become increasingly split, as art set itself up against science, and science was applied and developed, divorced from any concern over value. Welsby's work makes it possible to envisage a different kind of relationship between science and art, in which observation is separated from surveillance and technology from domination. The late development of landscape art means that its particular history may only now be really beginning, as it enters a new post-painterly phase." -Peter Wollen

1974, 16mm, color/so, 20m, \$30

Doug Wendt

Up and Atom

Part of the TRILDOGY. Music by Fletcher Henderson.

"A short, quick, neat and amusing opener (for 'underground' film programs) that will start the audience off in a good mood and clear you immediately of the suspicion of being arty. You won't go wrong with this one." —Journal of Popular Film

An hilarious and somewhat erotic illustration of staying power, starring Gypsy Rose (the Wire-haired Pointing Griffon), "That poor mutt with the peanut butter in her teeth." — Filmmakers Newsletter

"Begun in 1972 with the 6th Annual Kenyon (Ohio) Film Festival, awarded for merit, and an understanding of the basic rudiments and essential mystery required for artistic expression in the medium of film. This award goes to the winner with the understanding that it not only appeals to the sophisticate; but also to the plebian and the vulgar: 'This is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed One. Selfexistence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.' -Ralph Waldo Emerson, Self-Reliance." -Brian Mark and Gregory Andorfer, Director of the Film Fes-

1970, 16mm, color/so, 3m, \$8

Time Offed

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct punch clock commoner, a human with its face masked in

bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reinforce the veils within. Chock full of very special effects.

"I viewed many films while in San Francisco and was impressed with the creative excellence of a great many of them. Doug Wendt's most successful film, TIME OFFED, refers to the classic Claude Rains version of THE INVISIBLE MAN while abstractly pursuing the isolation of man in surroundings of overwhelming indifference." — Bob Cowan, *Take One*

"Excellent and fantastic special effects!" —Arthur Knight

Awards: Ann Arbor Film Festival; Humboldt Film Festival, First Place (experimental category), 1973; S.F. Art Institute Film Festival, 1971. Shown: Museum of Modern Art, 1971; Sweet Virginia Film Festival; "Creature Features," KTVU-TV and KEMO-TV, S.F.

1971, 16mm, b&w/so, 13m, \$20

Metalodeon Trailer

An apocalyptic preview from I AM THE BARBECUE originally done for the short-lived Metalodeon film series in San Francisco with help and inspiration from Tom Heinz, Niney Stein, Binky Stancich, and Les Nickelettes.

Shown: Ann Arbor Film Festival. 1972, 16mm, color/so, 3m, \$8

Planned Obsolessons

A crowd of champagne-riddled art patrons witness and react to the unveiling of a fountain sculpted by Richard See and the filmmaker. The fountain collapsed the night this film premiered.

"A delightful film of adults seeming to be thrilled by a new 'toy.' Their praise was well spoken and their jovial mood seems prompted more by the drinks than the objective spectacle." —Pat McGraw

"The fountain and the hills behind were really beautiful. If the sound was supposed to be garbled, that's a cheap way to get a laugh off people. I don't know." —Leonard Joyce

"Unless your projector's sound flutters, this film is not garbled." —Doug Wendt

Awards: S.F. Art Institute Film Festival, 1972. Baltimore Film Festival, Honorable Mention; Marin County Fair Film Festival, Honorable Mention.

1972, 16mm, color/so, 6m, \$10

Sasquatch Amongst Us

With Lou and Joel Wendt.

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters," those large hair-covered nocturnal manlike beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska. Included are interviews with alleged eyewitnesses, detailed analysis of the evidence by scientific experts and heretofore unseen "actual footage of a Sasquatch." Though this film is not without a sense of humor, SASQUATCH AMONGST US attempts to raise several serious questions concerning mankind's often elitist and threatening relationship with these amazing living legends.

I am convinced that the Sasquatch do exist. I have a hunch that they are an advanced form of primate related to Homo Sapiens that somehow managed to avoid a huge storm of cosmic radiation centuries ago, a torment so intense that it seared the fur off mankind's direct ancestors.

WENDT

Thus we developed a need for clothing that mushroomed over time into a full-scale pre-occupation with the physical plane.

1973, 16mm, b&w/so, 48m, \$50

Midnight Trailer

A masterpiece of collage and kinestasis commissioned by Mike Getz for his Midnight Movie circuit that works wonders whether it's used to publicize Saturday midnight shows or not. Contains clips from REEFER MADNESS, EVERREADY HARDON, POPCORN (with Jimi, Otis & Mick) and countless others.

Additional animation by Deeling Gregory.

1974, 16mm, color/so, 3m, \$10

Transcribed Toxicosis

A result of my experience with a psychological test that became a futuristic self-portrait tapped from the confidential memory bank bowels of a Montana native now residing in San Francisco as a dancing shadow.

Shown: Ann Arbor Film Festival; "Ultrafilm" showing, Oakland Museum, 1975.

1974, 16mm, b&w/so, 6m, \$10

Staid Poot

Part of the TRILDOGY. Music by Clyde McCoy.

The essence of the law against inertia featuring the command performance of Gypsy Rose. A companion piece to be shown with UP AND ATOM.

1975, 16mm, color/so, 3m, \$8

Evel and the Snake

The day that Dick was pardoned by Jerry, Evel attempted his great leap across the Snake River and You Are There.

1976, 16mm, color/si, 3m, \$8

Ron Amok (Dog Party)

Part of the TRILDOGY. Music by Clyde McCoy.

An overview of six pooches interacting at an all-dog birthday party. A prizewinner in the 1977 Ann Arbor Film Festival that documents the lack of discipline possible when dogs establish a pecking order (shot in time-lapse so that the basic rhythms and patterns of the dogs' movements are more apparent).

1977, 16mm, color/so, 4m, \$8

Dub Film

Eye-sential images: latent, lingering, and off-screen.

"Three and a half minutes of visual and aural percussion, with the out-of-left-field comic coda of a spaceship that flies in a window and shaves a patch of hair off a man's face. The percussive style is achieved by reggae 'dub' music used for its alternating silences and sounds and a visual strobing of colors and letters on the screen." — Robert Di Matteo, S.F. Bay Guardian

"The Ann Arbor Festival provides a handsome and arresting catalogue. Doug Wendt's DUB FILM eschews narrative line in favor of light, color and image, handling movement as texture." —Calvin Ahlgren, S.F. Chronicle

Award: Ann Arbor Film Festival: Infinite Forum Festival.

1980, 16mm, color/so, 3m, \$8

Special Package: TRILDOGY.

Includes: UP & ATOM, STAID POOT and RON AMOK (DOG PARTY).

1978, 16mm, color/so, 10m, \$20

Chel White

Wet

Film and music by Chel White. Optical printing assistant: Sharon Sandusky. Production assistant: Susan Navarre Chaney. Music assistants: Dan Gediman and Sandy Hollis.

An examination of the purely sensual aspects of film, using color, light and motion to create a subtle visual experience, while drawing on possible metaphors between the subconscious and its universal symbol, the sea.

"Creates a poetic aura around the solitary figure of a swimming woman." —P.G. Springer, Variety

Award: N.Y. Film Expo, 1986. Shown: Ann Arbor Film Festival, 1985; S.F. Art Institute Film Festival, 1985; Experimental Film Festival, Chicago, 1985.

1984, 16mm, color/so, 4.5m, \$15

Metal Dogs of India

Film and music by Chel White.

An absurdist collage of quirky and colorful childlike drawings, animated directly onto the celluloid surface of the film in hundreds of tiny drawings. There are a few recurring themes, in the spirit of Dada, from industrial culture to the absurd.

"Lively, bouncy, and unpretentious." —Athens International Film Festival

Awards: CINE Eagle, 1985; Athens International Film Festival, Golden Athena, 1985; Chicago International Film Festival, Silver Plaque, 1985; Sinking Creek Film Festival, 1985; Humboldt Film Festival, 1985; Marin Film Festival, 1985; Ann

Arbor Film Festival, 1985; S.F. Art Institute Film Festival, 1986; N.Y. Film Expo, 1986.

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1985, 16mm, color/so, 3.5m, \$20

Machine Song

Assistant photographer: Susan Chaney

Presented in a stylized collage of photo-xerox animation, MA-CHINE SONG addresses the post-industrial human condition. Its images and sounds relate to both a fear and a fascination with mechanization, in a culture which has grown increasingly dependent on machines and technology.

"A judicious use of minimal images, repeated with assembly-line precision, evoking the grinding pressures of our increasingly mechanized lives." — Karen Cooper, N.Y. Film Forum.

Awards and Screenings: Ann Arbor; Aspen; Athens International; Big Muddy; Infermental, Japan; New York Film Expo; Northwest; Sinking Creek.

1987, 16mm, b&w&red/so, 3.5m, \$20

Choreography for Copy Machine (Photocopy Cha Cha)

A bizarre mixture of the surreal, the sensual, the beautiful, and the absurd, all tied together in a fast-paced collage of humor and photocopy fetish.

All of the film's images were created solely by using the photographic capabilities of a photocopying machine to generate sequential pictures of hands, faces, and other body parts.

"Chel White's marvelous meditation on the joys of Xerox and Duke Ellington." —1991 Seattle International Film Festival

"Takes a game we've all played with our hands, faces, and other body parts and raises it to the sublime." John Lewis, Dallas Observer

Awards and screenings: First Place, Animation, U.S.A. Film Festival, Dallas; First Place, Animation, Ann Arbor; First Place, Animation, Marin Film and Video Expo; Silver Award, Houston International Film Festival; Best Experimental Animation, Humboldt Film Festival.

1991, color/so, 3.5m, \$20

All of the above films available for sale on videotape.

David Lee White

Meet Me Tonight in Dreamland

American pop heaven: lust, bountiful breasts, carnival screams, and military invasion.

This lavishly photographed optically printed film paints with carnival neon, experiments with sound and moves through a night full of promise, excitement and fear. Through the underworld of the inner mind it takes us out to darkness and back again but not to the place we started.

I don't know what more to say about this film. It came alive on its own and grew. It became something very curious and hard to complete...one of those films that could expand endlessly. This is the best of my early work.

Award: Palo Alto Film Festival.

Shown: Beaubourg Museum Art Center Opening, Paris, 1977.

1975, 16mm, color/so, 6.5m, \$30

Elm Street

The premiere of the president's assassination ballet, observed through various high-powered rifle scopes...

This film made me ill when I first saw it, not because it is explicit but because it is not. It recalled to me so vividly my own sense of shock at the news of the John Kennedy assassination in 1963... In this film what really happened is left to the imagination.

The film recounts in slow motion the last few seconds of the president's life in an open air car on a Dallas street (Elm Street). As the optical printing lens moves in close, the film dissolves into strange images created by the film grain. We share the president's last few seconds in the back seat with him dissolving into dust and chaos.

This film should be seen with REPORT (the excellent film by Bruce Conner) for another view of that same horrendous event.

1976, 16mm, color/so, 8m, \$30

Laughs

Cathode ray tubes conjure the ghosts of your favorite stars as they laugh at nothing...

The television screen sparks and sizzles as their images are captured and splattered on my screen from thousands of miles away. They are laughing beyond alpha centauri by now, their perfect white teeth, their curled lips, their bobbing heads traveling the speed of light to amuse the future who won't understand them. As their laughter dissolves into silence, there is an uneasy feeling that you don't understand the joke. They seem to begin looking at each other wondering themselves what it was that made them laugh.

An interesting film shown at some film festival or other. I can't remember which one. Well, I can't be sure but this film is worth seeing.

1977, 16mm, color/so, 8m, \$30

8

A detective drama starring eternity and various government agents.

Our main character is trying to smuggle the number eight out of the country and is being pursued by a woman with other ideas on her mind.. marriage, assassination, whatever trick of body or mind that might foil eternity.

Again, as in BLONDE PIANO, this film is an exploration of primal/racial images. Our main character pursues another man who is burned alive in a car. Why? There is an eternal struggle in the room of the mind...and the man he sees burning in the car might be himself.

Filmed in black and white and utilizing art deco organ music, this film, inspired by surrealism and old Republic film serials, is an intriguing look into my most gentle nightmares... The number eight represents eternity, a woman's figure and eight million dollars.

Shown: S.F. Cinematheque, 1982; Bay Area Surrealism.

1980, 16mm, b&w/so, 6m, \$30

Blonde Piano

A man in a radiation suit discovers objects for the end of the world on one last rare spring day...a story based on patterns of my unconscious mind, it explores isolation (teeth fall off the edge of the earth), Christmas (Santa Claus is handcuffed at an abandoned gas station and his shopping cart is discovered to be empty), and death.

The film's main character is sick (due to radiation poisoning). He makes his home in a swamp (redecorated to reflect his tastes, highlight the accomplishments of his life, and accentuate the objects he cares about most). He pursues the Blonde Piano (a piano but actually a woman I once loved), finds it being played by a fish and decides it is best to leave it (her) alone. Photographed in soft spring light, fields of dry grass and wildflowers, this film is a visual feast.

Shown: S.F. Cinematheque, 1982; Bay Area Surrealism, 1982; Quebec Television, 1982.

1981, 16mm, color/so, 5m, \$30

Fun at the Clown School

Comedy assassins break into the clown school on Easter Sunday and act out their funniest and most pathetic fantasies.

The three characters, Oatmeal, Da Da Dolly, and Captain Flip have fun and frolic through various nightmarish comedy routines. This experimental film was spontaneously photographed and laboriously edited. The narrator gives running commentary on the funny but unexplainable events that happen in the film. The characters don't know what may happen next as their imagination soars. A storm rages inside the school. Surgery is attempted on a cantaloupe. A dog appears and disappears in an elegant dance of mayhem, destruction, and chaos. A rather joyous sense of futility pervades...

I find that people either hate this film or love it. Reaction is hard to predict. No one stands in the middle on this one. Larry Jordan has described it as "embarassing," not just mildly so but exceptionally! Find out for yourself...

1978-1981, 16mm, color/so, 12m, \$45



WHITE

Goat Heaven

A wonderful place you can never leave, an American heaven of cheap goods and empty dreams.

My love/hate affair with the carnival. Various scenes are described as War, Marriage, Vacation... The images become icons, frozen in time, a captured temporary reality that is broken down every two weeks and moved to a new location leaving behind an empty parking lot. We see a two-headed cow. Children are held by clowns as they are shot at. There is a stuffed donkey and a machine that makes people scream. At the end we see heaven in glitter and god, who needs to be greased.

This film never ceases to tantalize. A favorite for many, it seems to capture something about the American life that is unexplainable.

"This film creates its own genre." —D. Stone

Shown: Sacramento Cable Television, 1987

1981, 16mm, color/so, 7m, \$45

'S No Dance

Light, time, and the sun's melancholy observations.

Still scenes, almost photo-like, evolve into mysterious plays of light and wind. The gentle movements evoke a timeless quality. Images repeat as a man moves through a scene past endless rows of houses. A woman drops her packages falling but never reaching the ground. She opens a door but she must open it again. The man sits in a chair but cannot complete the act. A footprint evaporates in the light and the cycle repeats as life does not end.

This film is a discussion of how an instant can hold all time in it. If you've ever watched sunlight play across a sheet hung in the wind or watched sunlight streaming in a window, this film is for you. I worked on this film for five years...my graduate film project for the Art Institute.

1976-1981, 16mm, color/so, 20m, \$45

Red Africa

As molecules move in the room, our main character discovers he cannot have his cake and eat it too. This film has to do with Robert Fulton, who came to the Art Institute in 1981. I felt he was trying to have his cake and eat it too. This film is about that...

Objects move about the room as Robert Fulton (played by me) watches it through sunglasses. Then at the end he tries to eat his cake wearing green rubber gloves.

What does the title have to do with the film? I'm not sure. The film is an interesting experiment with fast jump cuts, a film about visual transitions... This film was originally titled: ROBERT FULTON EATS HIS CAKE. I'm revealing this now because I want him to know he inspired the film. I would like him to see it...so he can see what I've done with his cake.

1982, 16mm, color/so, 8m, \$45

Blue Christmas

"Strong images of war, Christmas, television and more form David White's BLUE CHRIST-MAS. The film affects the viewer with its lingering shots of wintery landscapes, dismally decorated storefront windows and jarring scenes of war and other things."—Molly Delaney, Film/Tape World

Shown: Film Arts Festival, 1989.

1989, 16mm, color/so, 12m, \$30

Jacalyn L. White

Cetology

Made with Doug Dunderdale.

"CETOLOGY is a strange and beautiful exploration of a psychic space-an interior world. The title refers to the study of whales, the sound track uses the haunting calls of the Right Whale. The film itself was shot in the Chicago subway and elevated systems. The editing generates shifting spaces and overlapping times, evoking the mythic realms of Jonah and the Whale, Orpheus and Hades, and Ahab's obsessive search." -Bill Judson, Carnegie Museum of Art

Awards: Lakeside Film Festival, First Prize, 1977; Palo Alto Film Festival, Best Cinematography, 1979; Union of Independent Colleges of Art Film Festival, Second Prize, 1978; Humboldt Film Festival, 1979; DeAnza Film Festival, 1979; Carnegie Museum of Art, Pittsburgh, 1978.

1977, 16mm, b&w/so, 12m, \$18

Footsteps

The film juxtaposes three elements—a man, a girl, and footsteps—to create a filmic reality.

1977, 16mm, b&w/so, 3m, \$5

Radiation

Exploding orgasms or marching soldiers? The simplicity of the image leaves the door open for many interpretations.

1977, 16mm, b&w/so, 5m, \$10

J.A.C.L.W. & S. Part II

The G's & I seemed destined to meet. Their long, purple tongues, sensual grace and meditative pace still captivate me. Even their first names, Jezebel, Amy, Cleo, Laura, Willie, and Spook, the first initial of each form my name, connect us and they dance for my camera. These films work better when shown as a series, and should be rented together, and shown in the sequence listed here.

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1979, 16mm, color/so, 11m, \$16

J.A.C.L.W. & S. Part I

1979, 16mm, b&w/si, 12m, \$18

J.A.C.L.W. & S. Part III

1979, 16mm, b&w/si, 3m, \$4

In Mother's Way

I tell my side of the motherdaughter story which has changed dramatically since my father's death. The emotion is raw, embarrassing and honest. The movie ends but "I think it will go on."

Awards: Toronto Super-8 Film Festival, First Prize, 1982; S.F. Art Institute Film Festival, Second Prize, 1982.

1981, S8mm, color/so, 32m (24fps), \$45

Last Gasp

A dusk-till-dawn document of the dying gasps of my beloved Kodak Supermatic 200.

1981, S8mm, color/so, 18m (24fps), \$25

Badwater Next Right

The camera rides a turbulent wave across the inches and miles of an ancient lake that is

Death Valley. By contrasting this vast valley's natural beauty with the monotonous sounds of shower water, the film makes a political statement—badwater next right.

Award: S.F. Art Institute Film Festival, 1983.

1982, S8mm, color/so, 10m (24fps), \$20

Waiting for X to Happen

"It seems I've spent most of my life waiting...for X to happen." You can fill in the blank any way you like.

1984, S8mm, color/so, 6m (24fps), \$10

In the Company of Women, Part 1: The Daughters

Five dynamic women have an intimate conversation. Shot in extreme closeup, the film gives insight into their world view and mine.

1985, S8mm, color/so, 10m (24fps), \$15

In the Company of Women, Part 2: The Mothers

The mothers of the daughters filmed in PART 1 talk; men, marriage, and kids.

1986, S8mm, color/so, 15m (24fps), \$25

If X, Then Why?

S8mm picture is 18 frames behind the sound. That reminds me of life.

1986, S8mm, color/so, 8m (24fps), \$15



Heart Like a Little Fist by Ted White

Ted White

Pawkedee of the Mighty

A mysterious child prodigy and his piano teacher become simultaneously infatuated and annoyed with each other.

Shown: Film Arts Festival; Marin Film Festival; York Theater, S.F.

1984, 16mm, b&w/so, 5m, \$10

Heart Like a Little Fist

A lyrical meditation on childhood and growing up. A young man and his childhood self spend a day together and reconcile their differences.

"...heartfelt and witty, with vi-

sualization that is fresh and assured." —Robert Hawk, Film Arts Foundation Festival Director

Shown: Film Arts Festival; Cork Festival, Ireland; London Film Co-op; Museum of Modern Art, N.Y.; Marin Film Festival; Palo Alto Festival, Humboldt Festival

1985, 16mm, b&w/so, 5.5m, \$15

Into the Guessed at

A male filmmaker's attempt to portray a woman's point of view. The film deals with the aging process and its solitude. A young woman and an elderly woman encounter each other and experience a moment of revelation.

1988, 16mm, b&w/so, 11m, \$15

The Passion of Goose Egg Tuffy

A stylized home movie antiepic in two acts. The complex subtext of marriage and relationship dynamics is explored in a timeless world where doubt and ecstasy collide.

Award: Special Jury Prize, S.F. International Film Festival, Golden Gate Awards, 1990.

Shown: S.F. Museum of Modern Art SECA awards; Athens Film Festival; Humbolt Festival.

1989, 16mm, b&w/so, 11m, \$25

All of the above films available for sale on videotape.



WIELAND

Joyce Wieland

1933

"The repeated images are such that they appear to be different every time; to be expanding. 1933 has a machine-mechanical-doll- rhythmic-like structure." —Robert Cowan, *Take One*

"1933. The year? The number? The title? Was it (the film) made then? It's a memory! (i.e. a Film). No, it's many memories. It's so sad and funny: the departed, departing people, cars, street! It hurries, it's gone, it's back! It's the only glimpse we have but we can have it again. The film (of 1933?) was made in 1967. You find out, if you didn't already know, how naming tints pure vision." —Michael Snow

1967, 16mm, color/so, 4m, \$6

Sailboat

This little sailboat film will sail right through your gate and into your heart.

"SAILBOAT has the simplicity of a child's drawing. A toy-like image of a sailboat sails, without interruption on the water, to the sound of roaring waves, which seem to underline the image to the point of exaggeration, somewhat in the way a child might draw a picture of water and write word-sounds on it to make it as emphatic as possible... Joyce Wieland makes a very special kind of film. The same sense of humor, tenderness and feeling for the more humble details of life that is present in her paintings and plastic constructions are given further dimensions in her films. There is somewhat of a sense of sadness and nostalgia in all her work...a sense of lost

innocence." —Robert Cowan, Take One

"The word SAILBOAT is supered over the entire film. It's an innocent static referent for the artist's assisting of passing sailboats. 1933 used naming in another way. This led to her discovery of new possibilities for subtitles, used extraordinarily in RAT LIFE and extended to an even more uncompromising use in the supered meterlike permutations of REASON OVER PASSION. A day at the Beach, at the Sea, at the Sky and at the Sailboats." —Michael Snow

1967, 16mm, color/so, 3m, \$6

La Raison Avant la Passion

"Joyce Wieland's films are among the most endearing ever seen, making her point and sealing the issue in a womanly way without any concern for ragged edges. LA RAISON AVANT LA PASSION is a whirlwind view of Canada with an anti-dialectical premise." —Douglas Pringle, Artscanada

"REASON OVER PASSION, then, is Joyce Wieland's major film so far. With its many eccentricities, it is a glyph of her artistic personality; a lyric vision tempered by an aggressive form and a visionary patriotism mixed with ironic self parody. It is a film to be seen many times." —P. Adams Sitney, Film Culture

"This film is about the pain and joy of living in a very large space: in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because 'true patriot love,' a reasonable passion, can contain it, after all. But what is remarkable, for me, is that all its urgency is lucidly caught,

bound as it were chemically, in the substance of film itself, requiring no exterior argument." —Hollis Frampton

1968-69, 16mm, color/so, 80m, \$90

Pierre Vallieres

With subtitles in English.

A film about a Quebec revolutionary who spent three years in jail without trial. The film was made in April, 1972, when Pierre was working with workers, raising consciousness, in Mount Laurier, Quebec. He was then writing a book about Quebec, and he has written the book *White Niggers of America* about French Canadians.

"PIERRE VALLIERES is one of the most effective political films I've seen. I was helped, when looking at the film, by Joyce's concentration on the words, on the voice. She eliminated all visual distraction, including the speaker's face. It's the voice, the tone of the voice, and the meaning of what is said that comes through. The sincerity and truth of the voice comes through. Ms. Wieland displays in this film the maximum respect for what's being said in it. The purity of her approach, her formal choice, only increases the sharpness of the truth presented in the film.

"I look at this film also as a critique of most of the so-called political documentaries... Joyce Wieland concentrates on the speaker's voice, she presents Pierre Valliers' voice in close-up, so that nothing is hidden. And the truth of the voice, the sound of the voice, the nuances of the voice, its vibrations, its colors merge so totally with what is being said that no other images are needed to make the point." —Jonas Mekas, Village Voice

1972, 16mm, color/so, 32.5m, \$40

Solidarity

About a strike in which women are involved, but told in a very different way.

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1973, 16mm, color/so, 11m, \$15

Michael Wiese

The Elements

Co-maker: Steve Arnold.

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

"THE ELEMENTS depicts personifications of Earth, Air, Fire, and Water in metaphor. The bodies of each blending in movement.. A visual climax... A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves.

"...the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique." —Lenny Lipton, Berkeley Barb

Showings: Museum of Modern Art, S.F.; Chicago Museum of Contemporary Art; S.F. Art Institute; Art Theatre Guild "Midnight" Showings (17 theaters); accompanying short film in the one-time showing of The Beatles' Magical Mystery Tour at the Straight Theatre, Haight Ashbury.

Other distribution: Film-Makers' Cooperative, N.Y.

1968, 16mm, b&w/si, 8m, \$8

Extraordinary Powers

Professional track athletes Ben Jipcho (Kenya), Lee Evans, Brian Oldfield, and many others exchange notions of mindbody relationships with sports humanists George Leonard, Michael Murphy, and Will Schutz. Filmed during an international Track Association meet in Eugene, Oregon.

"We limit ourselves because we *believe* we are limited." —Will Schutz

Ideal for physical education departments, coaches, recreation centers, and humanistic and psychology groups interested in new ideas in sports.

16mm, color/so, 19m, \$35

Messages, Messages

A vast tapestry exploring the phenomena of psychic life enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making, it stars The Joseph, Liam O'Gallagher, Ruth Weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eighttrack composition by William Spencer.

16mm, b&w/so, 30m, \$35

Le Ann Bartok Wilchusky

See Le Ann Bartok

Dorothy Wiley

Cabbage

I like to film ordinary things I do and see everyday because film makes it so easy to see the immense cosmic fearsomeness and beauty of everything. While watching film, I can abandon myself to the event. I don't find that so easy to do in the kitchen in the morning. I still don't understand that part.

1972, 16mm, color/so, 9m, \$15

Letters

One day I was watching my son write a letter-making marks on paper, folding it, slipping it into another folded paper, putting a name on it, a little picture in the corner, sending it flying through the air. Every movement seemed so packed with love energy that I began to think of all letters as Valentines. I thought of all the incredible letters Wiley and I had received over the years so I filmed four of them-a letter from Judy, a letter from worms, a letter from bugs, and a letter from Ethan. Wiley and Bob and Diane Nelson whistled popular favorite classics for the soundtrack.

1972, 16mm, color/so, 11m, \$15

The Weenie Worm or The Fat Innkeeper

I first saw these creatures at the Bodega Bay Marine Biology Lab. I was amazed—I lived on this planet so long not knowing I was sharing it with weenie worms. They only live a few places in the world. Victor had been working with them for several years doing DNA experiments.

1972, 16mm, color/so, 11m, \$15

Zane Forbidden

I love home movies.

1972, 16mm, b&w/color/so, 10m, \$15

Miss Jesus Fries on Grill

"MISS JESUS FRIES ON GRILL is a mysterious striking evocation of pain and the short-circuiting sensations of living in this predicament of death. It is a short film and again the color is fine and sharp as a good paring knife.

"Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees.

"Cut to closeup of a baby being bathed in sink, screaming in silence. Then music box tinkles, but it is being wound too fast and the melody careens about in an insane manner and loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, 'Turn me over. I think I'm done on this side.' The voice wonders if Miss Jesus knew the story. The image of the baby continues, bathing, nursing, falling asleep.

"It is impossible to convey the combination of counterpointing feelings this film arouses. Like all great art, it is mysterious in its working. Dorothy Wiley has such a clear but tender eye for life. Tender, not sentimental. Miss Jesus is a simply constructed, highly poetical film." —Mike Reynolds, *Berkeley Barb*

1973, 16mm, color/so, 12m, \$15

The Birth of Seth Andrew Kinmont

"The soundtrack was recorded separately and then put into position with the image. It covers the last hours before Seth was born. For the most part the camera remains on Vicki in her bed surrounded by her husband, sculptor Bob Kinmont, her children, the midwife, the doctor, and Bob's mother who holds the mirror so Vicki can see. Occasionally the camera looks out the window to the mountains and yard outside with a horse and neighbor children moving about.

"The vision is straightforward, no lyrical asides excepting the nature outside the window. The beauty and wonder arise from the situation and the people themselves going about this timeless procedure. As Seth's head begins crowning the telephone rings, Vicki's daughter answers and says it's for Vicki. Vicki says, 'Ask her to call back later.'

"There are a lot of birth films, but just a few reach the essence of the matter and manage to get it down on the emulsion. Wiley's vision is such that she never interferes with the inherent power of the situation. She is content to See." — Michael Reynolds, *Berkeley Barb*

1977, 16mm, color/so, 27m, \$30

For additional listings, see Gunvor Nelson.

William T. Wiley

Man's Nature

16mm, color/so, 30m, \$40

Al Wong

I Loved Her

The film is about a person I once loved, the hangups she had, and my own hangups; it took three years in the making.

1966, 16mm, b&w/so, 13m, \$50

Environment

Ivan Majdrakoff has a one-man show at the Arleigh Gallery in San Francisco. In addition to Assemblage-Construction pieces, all five senses were explored. Rather than a film "of" the room it is a film "off" the exhibit.

Shown: Ann Arbor Film Festival; Los Altos Film Festival; Expo '67, Canada.

1968, 16mm, color/b&w/so, 12m, \$24

Portrait of Ivan Majdrakoff

PORTRAIT OF IVAN is a film of a friend, artist, and teacher at the San Francisco Art Institute whom I have known for five years. It shows nine minutes of personal madness in Ivan's daily life.

"Really inventive, turned-on study of the Artist in his studio." —John Schofill

1968, 16mm, b&w/color/so, 9m, \$20

U.S. Choice

U.S. CHOICE is about calling your mother on the phone and instead it turns out to be your ex-wife, Jesus Christ, Lolita, Yourself, Bull Dike, Bowling Queen, Two Georgia Red Worms on their Wedding Night, Dancing With... Something in the Way She Moves.

1968, 16mm, color/so, 10.5m, \$24

69¢ a Lb.

The objective of 69 CENTS A LB. is to show man's fantasy on how he sees the ideal woman of his dream turn into a nightmare of reality and through realization he falls into a fantasy again and again.

Shown: 1970 Ann Arbor and Mike Getz Tour; Foothill College Film Festival, 1970; Monterey Film Festival, 1970.

1969, 16mm, b&w/so, 12m, \$30

Tea for Two

Credits: Ursula Schneider.

The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself.

Shown: F & F Schule Fur Experimentelle, Zurich; Art/Tape/22 Maria Gloria Bicocchi, Firenze, Italy. Collection: Yale University.

1970, 16mm, b&w/so, 5m, \$20

Discount House

DISCOUNT HOUSE is about the different levels of space flesh, caught within the Hallways of one's mind... When they enter the Discount House World of 18th and Vermont St., they will never be the same...if they can come back out.

1971, 16mm, color/so, 21m, \$50

Yo Yo Paradise

A film I made under the overdose of all the AM radio noise and TV commercials which were flooding my mind from what I really wanted to film which was my pet rat, Homer.

Award: Stanislaus College Experimental Film Festival, Second Prize, 1974.

1972, 16mm, color/so, 17m, \$40

Moving Still

The film took one and a half years to complete. It deals in space of many levels within a single movement, a movement which has a circular form that involves each viewer within the film itself.

"I was very moved by your films." —Terry Kemper, Whitney Museum of American Art

"Play with the malleability of time, impressive level of visual intelligence and control, beautiful and magical, memorable experiences..." —Standish D. Lawder

Awards: Foothill Film Festival, First Prize; Ann Arbor Tour, 1974; St. Xavier College, Chicago, Prize; Rutgers University Film Festival, First Prize, 1975.

Shown: Art/Tape/22, Firenze, Italy; F & F Schule Fur Experimentelle, Zurich.

1974, 16mm, b&w/so, 14m, \$56

Same Difference

"A film structured around two windows overlooking the changing San Francisco skyline, involves different kinds of time lapses and sophisticated juxtapositions of movements such as the uninterrupted action of drinking a glass of water over dramatically changing skies. At times the time lapses occur in separate windows or even in different areas inside the windows." —Vincent Grenier

Awards: Rutgers University Film Festival, First Prize.

Shown: Art/Tape/22 Maria Gloria Bicocchi, Firenze, Italy; F & F Schule Fur Experimentelle, Zurich.

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1975, 16mm, color/so, 17.5m, \$50

24 F.P.S.

This film deals with the relationship of film, projecting itself, like the physical space of the film's sprocket holes that creates the sound. Image was filmed and projected in the same movement of time which is 24 F.P.S.

1977, 16mm, color/so, 14m, \$56

Screen, Projector & Film

This film deals with filming (taking) and (giving) projecting into the same space of present and past. To project it is necessary to have a freestanding screen three feet by three feet.

1978, 16mm, color/si, 14m, \$56

Bruce Wood

Latex Sky

An expressionistic film using qualities of light and mass to create personal rhythms. LATEX SKY is a reaction to the depths of dreaming.

"...personal visual insistence, characterized by a concentrated exploration of the film medium itself...formalized spatial definitions of black and white; its effect as texture, velocity, massing, grain, tonality...set off a unique aspect of temporal duration and image-persistence." —Carolee Schneemann, Douglass College Film Festival

Award: Douglass College (Rutgers) Film Festival, 1975.

Shown: Ann Arbor Film Festival, 1975; Kenyon Film Festival, 1975; Athens International Film Festival, 1975.

Other distribution: Cooperative des Cineastes Independants (Montreal).

1974, 16mm, b&w/si, 8m, \$10

River of Stars

RIVER OF STARS presents the viewer with an enormous amount of high energy input. As in the fleeting glimpses of a dream, it surges forward with intense VISUALNESS, pausing only to give brief significance to punctuating images. The resulting visual flow is precise and dynamic, ending in a struggle of visionary diffuseness and literal identification.

1975, 16mm, b&w/si, 10m, \$15

Arctic Desire

Abstract geometric forms yield to lavish undulating surfaces. The illusion of depth becomes reversed as the images seem to move into the viewer's space as though touchable.

1976, 16mm, b&w/si, 8m, \$15

Edge Forces

EDGE FORCES is an abstract collage of rapid nebulous forms and calligraphic lines. The frame is used as a "canvas" for thousands of fleeting images that try to expand beyond its confines. Viewers are compelled either to comprehend the dynamic flow of the images, or to make free subjective associations with them.

Other distribution: London Filmmakers' Co-op; Paris Film Co-op.

1977, 16mm, b&w/si, 11m, \$20

Between Glances

A beautiful abstract collage.

"BETWEEN GLANCES...plays with the illusion of depth, with interactions between apparent upper and lower planes. Strong blacks and whites bound the range of grays they encompass, while, periodically, black and white stills devoid of gray tones and of motion demarcate the film's progress." —B. Ruby Rich

First shown at the Third International Avant-Garde Film Festival, in London, 1979.

1979, 16mm, b&w/si, 14m, \$25

Charles Wright

Surprised

An abstract hand-drawn cartoon set to original music. No shape, line, edge surface or background can be taken for granted for very long before turning out to be something else.

1973, 16mm, color/so, 4.5m, \$9

Sorted Details

Shared shape, color or movement links each of these varied fragments of urban landscape with the next. Each sight has its own naturalistic ambient sound, as the film yanks you from spot to spot and moment to moment.

"One is repeatedly surprised and delighted watching Wright's films, the world is constantly being discovered, its secret harmony is perpetually revealed."—Marjorie Keller, Idiolects #8

"In a particularly beautiful passage, the film flows from an iridescent fragment to a dominant red, then to pink, back to red, then from blue striations to pink-tinted smoke to pinktinted smoke, to a dusty hubcap on a tan car and, finally, to a man polishing a blue car. Wright introduces human presence very subtly: occasionally on the soundtrack in the form of voices, or with a mannequin or shadows, or with media figures on television. Although primarily a visual work, SORT-ED DETAILS is a very tactile film. Wright makes his vision palpable." -Janis Crystal Lipzin, Artweek

1980, 16mm, color/so, 13m, \$25

Cable Car Melody

You will look down Hyde Street and see San Francisco Bay in the background. In the foreground a cable car will move across the surface of the screen, while almost everything else will change, from shot to shot, to create a melody.

1986, 16mm, color/so, 26m, \$50

Andrej Zdravic

Waterbed

Zdravic was born in Ljubljana, Yugoslavia; he studied at SUNY Buffalo (B.A., M.A. in film) and lived in New York City 1975-1980. He has taught film at SUNY Buffalo and at the University of Wisconsin-Milwaukee. Besides his quest to explore life through the forces of nature, he has produced a number of films for the medical profession and other scientific fields. He has had over sixty one-man shows in the U.S.

and abroad.

One of my earliest films, WATERBED, shot on the Niagara River rapids, holds the basic premise of all my endeavors: to infuse the viewer with a life force, a shot of energy that would enter the bones and whirl up the spirits!

"...it has sensuous, richly interpreted images of water rhythmically integrated." —Buffalo Evening News.

1974, 16mm, color/so, 5.5m, \$15

Phenix

Filmed at the Ljubljana Clinical Center, Yugoslavia.

Phenix is dedicated to my father Franjo, a plastic surgeon and holistic healer, because through him a new world of beauty and meaning opened up for me.

"I have never seen any of Zdravic's work before, but what I saw last Wednesday left me so intrigued that I am anxiously looking forward to seeing more of his work. I saw part of his surgery room film, shot in Yugoslavia; it has an extraordinary visual and emotional power." —Jonas Mekas, Anthology Film Archives

"As its title suggests, PHENIX expresses a commitment to life, to a reborn physicality. Zdravic engages the viewer of PHENIX in a transcendent journey from the physical to the metaphysical, from the horrific to the sublime." —Bruce Jenkins, Media Study, Buffalo

Other distribution: Film-Makers' Cooperative, N.Y.

1975, 16mm, color/magnetic sound, 14m, \$45

ZDRAVIC



Anastomosis by Andrej Zdravic

Breath

"BREATH consists of nothing more than shots of a newspaper blowing in the wind of empty New York streets. But Zdravic doesn't treat this subject with the wispy lyricism of Brakhage or Marie Menken. The newpaper is just a newspaper—a 'found object' a la Duchamp. The sound-track, as in all Zdravic's films, was recorded on the spot—its on/off click as each shot is taken making for musique concrete accompaniment." —David Ehrenstein, L.A. Herald Examiner

"What is most striking about Zdravic's work right now is a vivid sense of how the frame of the screen traps—and thus compresses and heightens—the energy of movement." —Amy Taubin, Soho News

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 8m, \$30

Carbon Arc

CARBON ARC is a document of a light sculpture performed in Buffalo, N.Y. (June 1975) by Joe Panone. Three powerful carbon arc beams shoot into the night sky, smoke from the power generators mingles with moths in a frantic dance. Here and there, a person's face emerges from the dark.

The sound was recorded by Rob Yeo and mixed by Andrej Zdravic.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, b&w/so, 9m, \$25

Sunhopsoon

SUNHOPSOON was the name of a now-defunct vegetable store in New York's Chinatown. The rhythm of the words fit perfectly with my film. SUNHOPSOON originates from having seen, one fine afternoon, light magically flickering on trees and bushes, realizing only later that this dance was being created by a passing freight train. I spent five months waiting and searching along the tracks for it to happen again. Persistence and activity generated the form of the film. The soundtrack is a collage of train rhythms and squeaks, but we never see the train itself.

Other distribution: Film-Makers' Cooperative, N.Y.

1976, 16mm, color/so, 8m, \$30

Via Sound

VIA SOUND is a string of vignettes from a trip to Italy and Yugoslavia. As the title implies, this film should be seen through listening. The Super 8 medium

offered the exciting possibility of editing in-camera both sound and images simultaneously. meting as an

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"There is a simple unpretentiousness here—a rarity in avant-garde—winning in its obviousness. With incredibly supple Super 8 sound equipment, Zdravic has found in the everyday world images of ravishing beauty that Kubrick, for all his Zeiss lenses and steadicams, can't match.

"Zdravic emerges as a talent of major proportions, and the form he has chosen to work in is once and for all snatched from its lowly 'home-movie' context. Zdravic shows that it can be a vital means of cinematic expression if intelligently used." —David Ehrenstein, *L.A. Herald*

Shown: "20 years of American 8mm and S8 films" retrospective, Anthology Film Archives, 1981.

Other distribution: Film-Makers' Cooperative, N.Y.

1978, S8mm, color/so, 24m, \$40

Dom

DOM, meaning home in my native Slovenian, is my second direct-sound film, and is an amalgam of situations I have lived at various times—different rooms, buildings... Through many moves I came to realize that "home" does not exist out there, but it is something we carry within ourselves.

Contains dramatic footage of a Broadway (NYC) building covered in icicles with ravaging fire inside the windows.

"DOM is an investigation of old buildings discovering visual wonders amid decay, with the added fillip of a sense of horror. We see no people, but Zdravic makes us sense presences. He has a keen feel for the uncanny—what French master director George Franju calls the *insolite*. Curious as it might seem, DOM is as unsettling as anything by Jacques Tourneur or Nicolas Roeg." —David Ehrenstein, *L.A.* Herald Examiner

Other distribution: Film-Makers' Cooperative, N.Y.

1979, S8mm, color/so, 20m, \$30

Venezia

and the

I sailed into Venezia on a rainy October day...empty of people and mysterious, with water lapping at its doorsteps.

I have composed the soundtrack with sounds recorded in Venezia, and in San Francisco at the site of the "Wave Organ"—an accoustical sculpture built by Peter Richards.

"VENEZIA is a short film that reveals the limpid watery city and canals of Venice. Zdravic has an eye for the city's slimy green decay as a metaphor of metaphysical decadence." —Linda Gross, L.A. Times

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/so, 7m, \$30

Vesuvio

A diary from a visit to Mount Vesuvius and the surrounding volcanic terrain of the Naples Bay. Some of the themes, steaming rocks, bubbling hot springs were developed later in REST-LESS.

"Quietly steaming, one feels the awesome underground forces within this slumbering giant." — Carmen Vigil, S.F. Cinematheque

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/si, 10m, \$25

Vsi Sveti (All Saints)

Filmed in the cemetery of Ljubljana, Yugoslavia, on November 1st—All Saint's Day, when the living pay tribute to the dead by striking a candle and observing a moment of silence.



Ocean Beat by Andrej Zdravic

"VSI SVETI is incandescently beautiful. The lights sparkling at the graveyard ceremony appear to be millions of burnished stars evoking the magic and mystery of ceremonies throughout the ages. The film's serenity provides its own comfort for the souls of the living as well as for their dead." —Linda Gross, *L.A. Times*

Other distribution: Film-Makers' Cooperative, N.Y.

1981, 16mm, color/si, 5m, \$15

Anastomosis

ANASTOMOSIS is a film about the human hand, as a magnificent instrument which not only assists us in everyday life, but also essentially determines our careers, our play, and our relation to the world.

ANASTOMOSIS weaves the lives of five people and the delicate reconstructive work of the mi-

crosurgeon into an accessible, aesthetically pleasing and slightly humorous experience.

"Like those paintings which record major events in the history of medicine, Andrej Zdravic's ANASTOMOSIS also celebrates an intervention. Here we see imagination reconstitute nature through technology. The process is complicated: cruel yet caring, beautiful and grotesque. The result-a hand, let us say, whose missing thumb is now a toe-is at one and the same time magnificent in its recovered grace and monstrous in its form. Looking at such an image, we must question all 'natural' sentiment and aesthetic givens, for Zdravic's film has shown us the deeper beauties of imperfection." -Dick Blau, University of Wisconsin-Milwaukee

Other distribution: Film-Makers' Cooperative, N.Y.

1982, 16mm, color/so, 57m, \$125 Available for sale on videotape.

Kres

Kres is a sparkling film of a fire that my father built on the river bank of Soca in Yugoslavia some years ago. It is an intimate film, celebrating our reunion and the magic of the fire. The flames are dancing in the night and radiant faces glow around them. A moment of joy and peace. The song is woven with natural sounds and a digital sample of my voice.

Other distribution: Film-Makers' Cooperative, N.Y.

1986, 16mm, color/so, 5.5m, \$20

Airborne

AIRBORNE is an energetic journey set in the cockpit of the MD-82 jet airliner. It is a distillation of some 70 flights (120 hours) with my friend Captain Ipavec who flies for Adria Airways, a

ZDRAVIC

Ljubljana-based airline. The axis of the film is the relationship between the outside world—Yugoslavia and Western Europe—as framed by the cockpit windows, and the complex digital instrumentation that assists the aircraft guidance.

The film takes the viewer through swift changes in flight and swishes through many weather conditions—wintery nights, blue heights, fog, rain and storm... The approaching landing strips at night reveal mysterious lights and configurations reminiscent of the cross. The soundtrack is an integral part of the visual rhythm and consists of electronically processed cockpit signals, pilot communications and such.

Other distribution: Film-Makers' Cooperative, N.Y.

1987, 16mm, color/so, 10m, \$30

Restless

Iceland, where this film was shot in 1985, is in a state of continuing creation which manifests itself in hot springs, steam eruptions and geysers. It is a magical land of vast expanses, strange rock formations, countless rivers, cascades and glaciers. Its skies are laden with moisture and its Northern latitude accounts for seemingly endless (spring) days marked by eerie twilights. This windswept and desolate earth paradoxically vents great heat and energy from its inner core. RESTLESS evokes some of the power of this young Earth.

Other distribution: Film-Makers' Cooperative, N.Y.

1987, 16mm, color/so, 12m, \$35

Ocean Beat

OCEAN BEAT is a vehicle for a personal exploration of the oceanic realm, of the music and philosophy that arise from the protagonism of ocean and coast, ocean and living organisms—plants, animals and man.

Unburdened by the spoken word, the elemental power of OCEAN BEAT takes the viewer back to the the boundless reaches of the inner world, a world of intuition and cellular intelligence... Filmed from 1980 to 1990 on California's Northern and Central coasts, in Alaska's Glacier Bay and on Hawaii's Volcanoes National Park.

"Zdravic's feature-length OCEAN BEAT fairly seethes with the intensity of his feelings... It takes up Zdravic's ongoing fascination with the ocean as subject, both *sui generis* and as an unfettered metaphoric vehicle of artistic exploration... No one mood dominates, no one part of the landscape; there is no overall 'message,' but the power and variety of the sea itself, as a kind of conduit for the spirit's own workings." —Calvin Ahlgren, *S.F. Chronicle*

"Zdravic, of course, has a poetic soul...where there is no room for the so-called documentary style which tries to describe nature and its metamorphoses." — Bojan Stih, *The Miraculous Games of Nature*, Dnevnik, Ljubljana

1990, 16mm, color/so, 60m, \$150

Art Zipperer

something blue

A psychodrama of anticipation on a hot summer night.

"A beautiful film." —Mary Jane Coleman, Sinking Creek Film Festival

Awards and screenings: Judges Award, Sinking Creeek Film Festival; Images: USA; Scottsdale Center for the Arts.

1974, 16mm, color/so, 6m, \$15

for alice speir

A daydream/recollection of my grandmother and her life from 1899 to her death. Through photographs, the film follows the evolution of a family.

1975, 16mm, b&w/so, 6.5m, \$15

Breath

A weirdly humorous birth film with leaden symbolism, flying eggs, and a churchfull of soaring helium balloons. Heavy effects toy with several genres.

"...BREATH...a stunning experimental film." —Miami Herald

Awards: Academy of Motion Picture Arts and Sciences Student Film Awards, Southeastern Regional Winner, Nomination for Academy Jury Award; South Carolina Arts Commission First Conference on Southern Independent Filmmaking; Festival Highlights Reel (Balloon Sequence) Ann Arbor Tour.

Shown: Bellevue Film Festival, Humboldt State Film Festival.

1976, 16mm, color/so, 5.5m, \$15

Software

A meditative study of the human hand. Coupled with our intelligence it serves as the genesis of success as a species and the ability to destroy ourselves.

"SOFTWARE departs from a familiar subject, i.e. parts of a human body, and proceeds through a process of defamiliarization. The use of the cinematic convention of the closeup elaborates on the Formalists' notion that the strength of cinema as art is based in part on a pictorial forming of details and on a disordering which cannot be predicted." —Janis Crystal Lipzin, *Eye Music*, Filmworks Series

Awards: Cash Award, Florida Independent Filmmakers Festival;

Best of the Athens International Film Festival (Eye Music).

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Shown: "Films From Behind the Redwood Curtain"; No Nothing Cinema, S.F.; Ann Arbor Film Festival; Bellevue Film Festival; Humboldt State Film Festival; Athens Film Festival.

1976, 16mm, color/so, 7m, \$20

Time and Places

In an evocative, personal journey, images of the phenomenal world are woven with those gathered during the Vietnam War as the former triggers the latter. For many, there is a singular event or experience where one crosses the point of no return and the world is never quite the same. This film shares such an experience.

"Magnetically beautiful...with images of overwhelming power."

-Will Hindle

"Yours is a beautiful film, deeply felt, well crafted... I am honored to have been able to show it and to have seen it." —John Schofill

"The water sequence is absolutely brilliant." —Gayla Jamison, IMAGE

"I have never seen a film so completely seamless. You really are building on [the work of] Hindle, O'Neill, and Baillie, taking their ideas to another level of execution." —Ted Lyman

Awards: Ann Arbor Film Festival; Second Place, Marin Film Festival; Cash Award, Sinking Creek Film Festival.

1982, 16mm, color/so, 9m, \$25

Selective Memory

The mind sets sail on a voyage to landscapes of memory. Constructed from film shot and collected over the years, assembled in the wake of new vision. The second in a series that examines the nature of remembering.

1991, 16mm, color/so, 9m, \$25

Film Packages

Some members of Canyon Cine ma have joined together to offer their films for rental as a package. This category lists the films as a group with a single price for rental or videotape sale. Each film is already listed separately under the filmmaker's names in the front section of this catalog and is available for rent either individually or as part of a package. This system is meant to encourage the filmmaker members of Canyon Cinema to develop their own thematic group of programs for rental.

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Flashbacks and Wide Angles: Three Women's Autobiographical Films

These films by Lynn Kirby, Lynne Sachs, and Linda Tadic are all about the process of dealing with critical transitions in a woman's life. The permutations of her identities, whether self-defined or imposed on her by the family, science, or political-social structures, are explored in these three autobiographical works. Arriving at a uniquely filmic voice that bridges the tensions between the personal and the cultural, the diary and the essay, the documentary and the narrative, these films ask the viewer to reflect upon the cultural mythology that is particular to the female experi-

SHARON AND THE BIRDS ON THE WAY TO THE WEDDING by Lynn Kirby

1988, 16mm, b&w/color/so, 27m

THE HOUSE OF SCIENCE: A MU-SEUM OF FALSE FACTS by Lynne Sachs

1991, 16mm, color/so, 30m

SYSTEMS OF AUTHORITY, METHODS OF REPRESSION by Linda Tadic

1990, 16mm, color/so, 40m Entire package: 97m, \$175

Movements on the Surface of Social Consciousness

Videotape sale: \$130

A collection of four experimental films that utilize surface manipulation as social criticism. Universal in theme, yet distinct personal works, these films challenge the boundaries of the frame by the use of optical printing.

VISIBLE MAN by Jerome Cook 1989-90, 16mm, color/so, 5m COWBOYS WERE NOT NICE PEOPLE by Larry Kless

1990, 16mm, color/so, 8m QUIXOTE DREAMS by Alfonso Alvarez

1991, 16mm, color/so, 9m SYMPHONIA DE EROSUS by Kevin Deal

1991, 16mm, color/so, 15m Entire package: 37m, \$122

Recent Experimental Narrative

Experimental techniques utilizing contemporary editing styles and visual effects have changed the experience with the narrative film. Conceptual, visual, and aesthetic considerations take precendence over formulaic themes and standardized running times in these packages that vary in their definition of experimental narrative.

Package A: Displaced Realities

THE IDEA by Bill Knowland 1990, 16mm, color/so, 20m ISLAND ZOETROPE by Al

Hernandez

1986, 16mm, b&w/so, 10m

AVATAR by Michael Moore and

John Cazden
1990, 16mm, color/so, 7m

SOMBER ACCOMODATIONS by Thad Povey and Joe Bini 1990, 16mm, b&w/so, 14.5m

1990, 16mm, b&w/so, 14.5m Entire package: 51.5m, \$114

Package B: Juxtaposed Myth and Ritual

CINDERELLA by Ericka Beckman 1986, 16mm, color/so, 25m FLIGHT by Marian Berges

1989, 16mm, color/so, 12m TERRAIN VAGUE by Albert Gabriel Nigrin

1987, 16mm, b&w/so on cassette, 13m

ROOM IN HIS HEART by Gary Adlestein

1985, 16mm, color/so, 20m POOL OF THANATOS by Peter McCandless

1990, 16mm, color/so, 17m Entire package: 87m, \$228

San Francisco Foundlings

A foundling is defined as an infant of unknown parentage found abandoned. This sampler of recent works ranges from deconstructivist slapstick to surgical introspection, and hints at the orphanage that San Francisco has become for found footage filmmaking.

Numbers in parentheses indicate suggested sequence.

FILM FOR... by Alfonso Alvarez (5) 1989, 16mm, color/b&w/so, 7.5m

COWBOYS WERE NOT NICE PEOPLE by Larry Kless (4)

1990, 16mm, color/so, 8m STEP OFF A TEN FOOT PLATFORM WITH YOUR

CLOTHES ON by Scott Miller (3)

1990, 16mm, color/so, 7m

A DIFFERENT KIND OF GREEN by Thad Povey (2)

1989, 16mm, color/b&w/so, 6m SHORT OF BREATH by Jay Rosenblatt (1)

1990, 16mm, color/b&w/so, 10m

FUTILITY by Greta Snider (6)
1989, 16mm, b&w/so, 9m
DECODINGS by Michael Wallin
(7)

1988, 16mm, b&w/so, 15m Entire package: 62.5m, \$190

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San Francisco Foundlings

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Seven from San Francisco

Seven from San Francisco: New Filmmakers, New Films

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San Francisco, home to many avant-garde pioneers, continues to be a center for new experimental work. This package introduces a sampling of emerging artists and presents a diverse spectrum of styles and themes. All share the courage to expose and explore personal visions and experience.

MOTHER by Todd Herman

1983, color/si, 7m

A DIFFERENT KIND OF GREEN by Thad Povey

1989, 16mm, color/b&w/so, 6m SHORT OF BREATH by Jay Rosenblatt

1990, 16mm, color/b&w/so,

BRAIN IN THE DESERT by Jennifer Seaman and Jay Rosenblatt

1990, 16mm, color/so, 5m FUTILITY by Greta Snider

1989, 16mm, b&w/so, 9m WINTERWHEAT by Mark Street

1989, 16mm, color/so, 8m

THE PASSION OF GOOSE EGG TUFFY by Ted White

1989, 16mm, b&w/so, 11m Entire package: 56m, \$160

Videotapes for Sale

ADLESTEIN

Note: All videotapes are VHS unless otherwise noted.

Andy Abrahams-Wilson

Positive Motion

POSITIVE MOTION reveals the poignant work of an HIV/AIDS exploratory dance group in San Francisco, led by pioneering dancer Anna Halprin. The video shows a group of men using the crisis of an AIDS diagnosis or HIV infection as a resource for dance that can change the dancer. The video spans the first seven months of the group's emotionally charged workshops, and the perfor-

mance that followed in June 1990 called "Carry Me Home." POSITIVE MOTION is about individuals rediscovering the body, alienated from oneself and others by a virus and politic alike. It is about learning through the expressive arts what it means to want to live, and sharing in that desire with others. In finding creative ways to fully express their feelings and discover in each other support and confirmation, the untrained dancers of POSITIVE MOTION triumph over fear and isolation, and hint at ways to cope with our own life crises in an affirming and positive way.

1991, color/so, 37m, \$40 Home Use; \$80 Other

Gary Adlestein

Italian Opticals and Italian Places

ITALIAN OPTICALS includes ST. THERESA (see film section of this catalogue for description), and SERENISSIMA (1980, silent, 7m): Venice, floating bauble.

See film section of this catalogue for descriptions of films in ITALIAN PLACES.

1983-1985, color/so/si, 30m, \$50 Home Use; \$100 Other

Selected Films: 1979-1988

Includes selections from OPTI-CAL LYRICS (1977-81, 16mm, silent): SWAN BOAT (1979, 5m)

is an impressionistic image from the Boston Public Gardens (shot in S8mm) optically manipulated and blown up to 16mm on the J.K. Printer. PIE PLATES (1980, 6m) takes an image of metal pie plates used to scare away pests in our garden, shot in S8mm, manipulated and blown up to a black and white contrast 16mm zenand-John-Cage-inspired meditation on stillness, motion, chance/choice, yin/yang.

Also includes three selections from M-95 MINIATURES (1979-1981, S8mm, silent): SHADOW HUNTING (1979, 2m) is an impressionist cine-painting (shot slightly undercranked for 6fps projection on the Kodak M-95 projector) of the filmmaker out for images following his dog out for rabbits. AMISH (1980, 30 sec.) was shot at a quiet shopping center parking lot in Kutztown to celebrate the quiet, image-resisting life he inhabits. (Self-processed black and white.) WOODSWALK (1981, 3m) is a black and white grain-song of the Oley

CONCORD (1987, S8mm, silent, 4m) contains lush over/underwater glimpses of a pool in the Catskills. FONTANA (1988, S8mm, silent, 7m) is a self-portrait of the filmmaker as grotesque Roman fountain.

See film section of this catalogue for descriptions of S-8 DI-ARIES: L.A. 3/87 and WILD-WOOD 2/88.

Shown: Pasadena Filmforum; L.A. Filmforum; S.F. Cinematheque; Pittsburgh Filmmakers; Cornell Cinema, Ithaca; Collective for Living Cinema, N.Y.; Millennium, N.Y.; Exit Art International Forum of S8mm, N.Y.

1979-1988, color/b&w/so, 38.5m, \$60 Home Use; \$100 Other



Positive Motion by Andy Abrahams-Wilson

A VIDEO

ADLESTEIN



The Sculpture of Ron Boise by Leland Auslender



The Birth of Aphrodite by Leland Auslender

Kore/Kouros and More Italian Places

See film section of this catalogue for description.

1987-1989, color/so, 41m, \$60 Home Use; \$100 Other

Alfonso Alvarez

Film For and Quixote Dreams

See film section of this catalogue for descriptions.

1989-1991, color/so, 18m, \$30 Home Use; \$60 Other

New World Order

Made with Larry Kless.

During the Persian Gulf War, Americans were treated to hundreds of hours of broadcast television saturated with every imaginable element, which, in the name of freedom, underlined the moral and just cause for the mass destruction of Iraq. NEW WORLD ORDER employs the soundbites, slogans, and images from the war that describe the spectacle of commodity associated with commercial television. Combined with live-action protest footage and video banned from national broadcast, NEW WORLD ORDER questions the validity of media authority and the ideological characteristics of our society.

1991, color/so, 9m, \$20 Home Use; \$45 Other

Dominic Angerame

Video Package I

Includes: A TICKET HOME, I'D RATHER BE IN PARIS, and HON-EYMOON IN RENO. e Rirth of A

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See film section of this catalogue for descriptions.

1982-83, b&w/color/so, 29m, \$35 Home Use; \$70 Others

Video Package II

Includes: VOYEURISTIC TENDENCIES, PHONE/FILM PORTRAITS, and HIT THE TURN-PIKE!

1984-1985, b&w/so, 25m, \$35 Home Use; \$70 Others

Video Package III

Includes: SCRATCHES, INC., EL TRAIN FILM, A FILM, ART INSTI-TUTIONALIZED (SFAI 1980), FREEDOM'S SKYWAY, and THE MYSTERY OF LIFE (AS DISCOV-ERED IN LOS ANGELES).

See film section of this catalogue for descriptions.

1975-1982, color/b&w/so, 28m, \$35 Home Use; \$70 Others

Voyeuristic Tendencies

See film section of this catalogue for description.

1984, b&w/so, 17m, \$30 Home Use, \$60 Others

Continuum

See film section of this catalogue for description.

1987, b&w/si, 15m, \$30 Home Use; \$60 Others

Deconstruction Sight

See film section of this catalogue for description.

1990, b&w/so, 13m, \$40 Home Use; \$70 Other

Lee Auslender

The Birth of Aphrodite

See film section of this catalogue for description.

color/so, 12m, \$35 Home Use; \$70 Other

Dear Little Lightbird

See film section of this catalogue for description.

color/so, 19m, \$40 Home Use; \$80 Other

The Sculpture of Ron Boise

See film section of this catalogue for description.

color/so, 9m, \$25 Home Use; \$45 Other



Dear Little Lightbird by Leland Auslender

Bruce Baillie

To Parsifal

See film section of this catalogue for description.

1963, color/so, 16m, \$30

Five Films by Bruce Baillie

Includes TUNG, MASS FOR THE DAKOTA SIOUX, VALENTIN DE LAS SIERRAS, CASTRO STREET, and ALL MY LIFE.

See film section of this catalogue for descriptions.

1963-1966, b&w/color/so/si, 50m, \$50 Home Use; \$150 Other



My Garden by Bruce Baillie

B VIDEO

RAILLIF



My Garden by Bruce Baillie



My Garden by Bruce Baillie

Quixote

"More relevant than ever, Bruce Baillie's 'American symphony'...released in 1990 via an S-VHS master." —Frankfurter Zeitung The A001

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M 15m, \$3

"American as *conquistador*," — P.Adams Sitney

"—quixotic filmmaker become the hero of his own film." —S. Frey

One-year journey through the land of incessant progress, researching those sources which have given rise twenty years later to the essential question of survival.

1967, 45m, \$50 Home Use; \$130 Other; Free to the poor

Dr. Bish Remedies Show #1

Monologue. Ode of the Week

Connie Bunyer, glass organ.

Linda Lovely.

Local reportage and Wife of the Week award.

Jazz piece with Roy Eldridge.

Dr. Bish's elixir and White Monkey holding Peach Balm (ad).

Requiem for the Trees.

1987, color/so, 55m, \$50 Home Use; \$150 Others

Dr. Bish Remedies Show #2

The Spring.

Four Freshman.

Monologue. Letter of the Week.

Excerpt from piece by Aaron Landry, LA.

Modern English (the S-words).

Mr. President.

The Avon Lady. Part 1 (panty hose).

Local reportage.

Pie of the Week Award.

The Cambodians.

Famous Kitty Persons (interview)

I. Am. Bob piece.

Unfounded Claims Dept.

1988, color/so, 55m, \$50 Home Use; \$150 Others

The P-38 Pilot

"...from the exile of his own preferences." Paralleling Dante Alighieri's *Purgatorio*—the ascent from winter's (gorgeous) darkness: "possibly transcending any of the earlier film works." —Emilia Garcia Coker, *Cinematograph*

"Did she 'sit under the apple tree with anyone else'? That's always been the question for a P-38 pilot. Fastest chair in the air, lightning in the clear teenage hot-rod heads of 10,000 Marin County boys, most never to be men, and apples, always for Americans cold from machines in late-night train stations going back to bases up and down the coast. The seats finally armoured to protect those precious star-spangled sperm, so one more generation of deluded children could carry the burden of speed and death to whom it may concern and our sincere regrets.

"P-38 nothing like it, before or since, and now there's one staked down in the deserts, where lizards watch it and no bands play." —Paul Tulley

1990, 15m, \$30 Home Use; \$40 Other



My Garden by Bruce Baillie



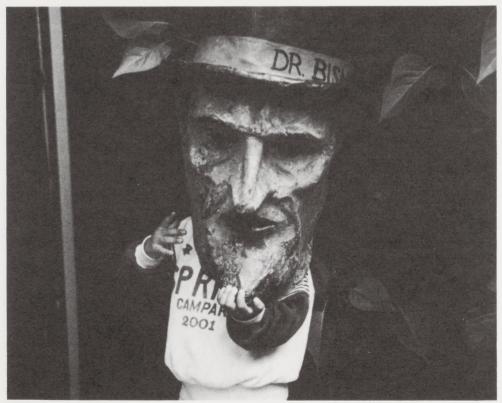
The P-38 Pilot by Bruce Baillie

B VIDEO

BAILLIE



Lorie, Wind, and Bruce Baillie, home, Camano Islands, May '91



Wind Baillie as Dr. Bish

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Six Films

Includes FOUND OUT, NATURAL LIGHT ESSAY NUMBER ONE, ITSME, ITSME PART 2, VEL AND THE EARTHQUAKE, and VEL RICHARDS PRESENTS VDT HEALTH.

See film section of this catalogue for descriptions.

1986-1991, b&w/color/so/si, 26m, \$25 Home Use; \$50 Other

Craig Baldwin

Three Films

Includes WILD GUNMAN, ROCK-ETKITKONGOKIT, and TRIBU-LATION 99: ALIEN ANOMALIES UNDER AMERICA.

See film section of this catalogue for descriptions.

1978-1990, color/so, 98m, \$60 Home Use; \$150 Other

Gordon Ball

Enthusiasm

See film section of this catalogue for description.

1979, color/b&w/so, 13m, \$35 Home Use; \$70 Other

Do Poznania (To Poznan): Conversations in Poland

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ART 2

QUAKE

\$50

TRIBU

Polish life personally glimpsed immediately preceding glasnost during two month-long visits: everyday street scenes, crumbling building facades, remains of death camps Auschwitz and Birkenau, Solidarity monument, Gdansk's Lenin Shipyard, and traveling shots of idyllic countryside all with a handheld camera-personal, raw, rapid, eccentric, intense. Charging the rapidly fleeting images are gists of conversations with Poles in which I took part, recreated: health and financial problems, queuing, environmental issues, Chernobyl, food, communists, anti-semitism, "free" education and work under Soviet socialism. The "voices" I represent are urgent and multiple and enrich the images with ambiguity, contradiction, and personal history. This film (pronounced "Dough Pohznawnya") is an unpretentious, unconventional, unimposing, uncompromising record of life in the last (and in some ways worst) days of a regime whose loss of power was just around the corner.

"In addition to being poetry, DO POZNANIA is a parable reminding us of the dangers of our own homegrown cultural/ political authoritarianism. In this sense, DO POZNANIA is much akin to Alain Resnais' NUIT ET BRUILLARD ... The poetic parable is Ball's natural territory... In an age when the individual/personal is so rapidly being subsumed/swallowed by the collective/corporate, the only way for us to receive unmediated individual-poetic truths may well be in the forms of works like DO POZ-NANIA. We need dozens of diarists like Gordon Ball." -Stephen Flinn Young, Art Papers

color/so, 17m, \$40 Home Use; \$80 Other



Tibet in Exile by Barbara Banks

Barbara Banks

Tibet in Exile

Produced and directed by Barbara Banks and Meg McLagan. Camera: Meg McLagan. Writer/editor: Barbara Banks.

TIBET IN EXILE follows the story of ten children who were smuggled by relatives out of Chinese-occupied Tibet to Dharamsala, India, home of their exiled leader, the Dalai Lama of Tibet. The children have been separated from their families, and crossed the Himalayas on foot so that they might get the education, medical care, and knowledge of their culture that is no longer possible under Chinese rule in

their native land. They are but ten of the 2,000 Tibetans who will escape this year. As the children's resettlement into the schools and community of Dharamsala is documented, a portrait of the exile community is also presented—a community that is trying to preserve the Tibetan Buddhist values of compassion, nonviolence, and tolerance, while dealing with the immense challenges of rebuilding their society in exile.

In English and Tibetan, with subtitles.

color/so, 30m, \$29.95 Home Use; \$75 Other

Norman Beerger

The Grand Canyon

THE GRAND CANYON is an aerial journey through the vast Grand Canyon wilderness. Traveling by helicopter over the Grand Canyon from the west end along the route of the Colorado River to the east end, the viewer witnesses the miledeep multiple layers of rock that expose two billion years of geological history. With one stunning view after another backed by the music of Tchaikovsky, Wagner, Dvorak, and others, a narration would indeed be an intrusion; there is a study guide that provides many details: the length of the canyon is 217 miles, it is 4 to 18

B VIDEO

BEERGER



Circle the Earth by Coni Beeson



The Letter by Coni Beeson

miles wide, and the layers of earth represent periods of history dating to the Precambrian era. The ingenious locator/ flight time map provided makes it possible to identify 63 key landmarks along the entire Grand Canyon. For example: at 10 minutes 30 seconds into the film Picture Frame Rock comes into view; at 42 minutes 44 seconds Vulcan's Throne area is seen; other points of interest are the 5486-foot Dome (Shiprock), the South Rim at 6900 feet, the 8145- foot Bright Angel Point, the Temples of Buddha, Shiva, Brahma, Apollo, and Manu, the spectacular Lava Butte, and countless canyons, mesas, terraces, and mountains generally unknown to most who visit this national

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1983, color/so, 116m, \$75 Home Use: \$125 Other

monument.

Coni Beeson

Circle the Earth

Anna Halprin and a hundred dancers protest war.

30m, \$30 Home Use; \$60 Other

Circle the Mountain

Dancer Anna Halprin exorcises the Mount Tam killers through group dance.

40m, \$30 Home Use; \$60 Other

Freedom on the Inside

Five San Quentin prisoners find self identity in spite of their surroundings.

color/so, 30m, \$30 Home Use; \$60 Other

The Letter

Actress: Mary Lucas. Music: Kenneth C. Jacobs. Voices: Rosemary Bock and William Neil.

A symbolic rape by the Devil and a renewal of self worth.

color/so, 17m, \$25 Home Use; \$50 Other

Unfolding

See film section for description. b&w/so, 16m, \$60 Home Use; \$100 Other

Women

See film section of this catalogue for description. color/so, 13m, \$25

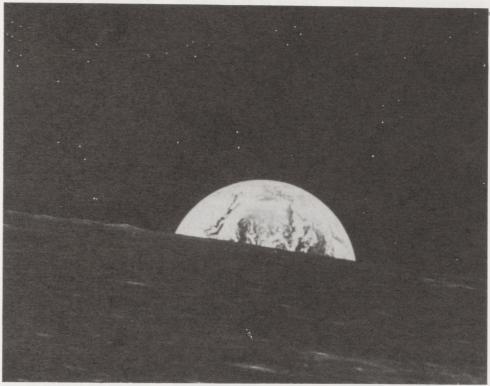
Richard Beveridge

Wonders of the Unseen World

Sounds and images gathered from ten years of journeys around the world are sensitively combined with pre-existing stock material from multifarious sources. This work is an experimental use of the compilation documentary form, considering the complex interconnectedness of all things happening all at once in the world.

What is inferred is a feeling for what is variously termed the "World-Soul." Subversive as this may be, it assumes the beginnings of the one world consciousness all thinking persons aspire to.

Documentary technique is expanded also with the use of sound itself as compilation in addition to the images, the passionate wedding of the two forming their own poetic narrative. This new use of sound reflects the current interest in world music [and includes] sounds of nature, industry, and liturgy from a wide cross-section of traditions.



Wonders of the Unseen World by Richard Beveridge

"The audience was stunned." — Sean Kilcoyne, Director, Vietnam Vets Video

1990, b&w/so, 40m, \$60 Home Use; \$200 Other

Wendy Blair

A Fighting Chance

A FIGHTING CHANCE offers images of women as survivors and victors. Told through the true personal stories of four women who used their quick thinking and action to defend themselves in an attack, we hear their candid expressions of fear, anger, and determination.

"...the best rape awareness/prevention video production I have seen. Its technical quality, fine editing and affirmation of the individual's power to control her life are outstanding." —Margaret Wyatt, Film/Video Librarian, San Francisco Public Library.

Awards/Screeings/Collections:
National Women's Studies Association Conference; California
State Conference of Rape Crisis
Centers; National Conference
Against Sexual Assault; Asian
Sexual Assault Awareness Conference; San Francisco Public Library; Gannett Corporation; San
Francisco Commission on the
Status of Women; California
State Auto Association; San Francisco State University.

color/so, 30m, \$75 Home Use; \$125 Others

Les Blank

Dizzy Gillespie

DIZZY, Les Blank's earliest music film, focuses on the trumpet player himself, who, along with Charlie Parker, Thelonious Monk, and others, sparked the change from jazz into bop in the '40s.

1964, b&w/so, 20m, \$34.95 Home Use; \$69.95 Other

The Blues Accordin' to Lightnin' Hopkins and The Sun's Gonna Shine

A lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS...THE SUN'S GONNA SHINE recreates Lightnin' Hopkins' decision at the age of eight to stop choppin' cotton and sing for his living. It includes a particularly fine version of "Trouble in Mind."

B VIDEO

BLANK

See film section of this catalogue for additional descriptions.

1968, color/so, 41m, \$49.95 Home Use; \$89.95 Other

Spend It All

See film section of this catalogue for description.

1971, color/so, 40m, \$49.95 Home Use; \$99.95 Other

A Well Spent Life

See film section of this catalogue for description.

1971, color/so, 44m, \$49.95 Home Use; \$99.95 Other

Dry Wood

See film section of this catalogue for description.

1973, color/so, 37m, \$49.95 Home Use; \$99.95 Other

Hot Pepper

See film section of this catalogue for description.

1973, color/so, 54m, \$49.95 Home Use; \$99.95 Other

Chulas Fronteras

See film section of this catalogue for description.

1976, color/so, 58m, \$49.95 Home Use; \$99.95 Other

Always for Pleasure

See film section of this catalogue for description.

1978, color/so, 58m, \$49.95 Home Use; \$99.95 Other

Del Mero Corazon

See film section of this catalogue for description.

1979, color/so, 28m, \$44.95 Home Use; \$89.95 Other

Garlic Is as Good as Ten Mothers

See film section of this catalogue for description.

1980, color/so, 51m, \$49.95 Home Use; \$99.95 Other

Garlic Is as Good as Ten Mothers—Short Version

A shortened version of the original 51-minute film of the same title.

1980, color/so, 30m, \$44.95 Home Use; \$89.95 Other

Werner Herzog Eats His Shoe

See film section of this catalogue for description.

1980, color/so, 20m, \$44.95 Home Use; \$89.95 Other

Burden of Dreams

See film section of this catalogue for description.

1982, color/so, 94m, \$59.95 Home Use; \$119.95 Others

Sprout Wings and Fly

Produced and co-directed by Alice Gerrard and Cece Conway. Edited by Maureen Gosling.

See film section of this catalogue for description.

1983, color/so, 30m, \$44.95 Home Use; \$89.95 Other

In Heaven There Is No Beer?

See film section of this catalogue for description.

1984, color/so, 51m, \$49.95 Home Use; \$99.95 Other

Cigarette Blues

See film section of this catalogue for description.

1985, color/so, 6m, \$29.95 Home Use; \$59.95 Other

Gap-Toothed Women

See film section of this catalogue for description.

1987, color/so, 31m, \$49.95 Home Use; \$99.95 Other

Ziveli: Medicine for the Heart

See film section of this catalogue for description.

1987, color/so, 51m, \$49.95 Home Use; \$99.95 Other

In the Land of the Owl Turds

See film section of this catalogue for description.

color/so, 30m, \$49.95 Home Use: \$99.95 Other

Stoney Knows How

See film section of this catalogue for description.

color/so, 26m, \$44.95 Home Use; \$89.95 Other

Six Short Films by Les Blank

This video contains Les Blank's best short films from 1960-1985. Includes CIGARETTE BLUES, in which bluesman Sonny Rhodes delivers an impassioned plea for an end to smoking; CHICKEN REAL, a comically surreal industrial made for an automated chicken-growing operation; THE SUN'S GONNA SHINE, a lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOP-KINS; GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE, a classic short on Los Angeles's 1967

Easter Sunday "love-in"; DIZZY GILLESPIE, an early portrait of the jazz trumpet legend; and RUNNING AROUND LIKE A CHICKEN WITH ITS HEAD CUT OFF, Blank's first student film.

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Package: 1960-1985, b&w/color/so, 83m, \$59.95 Home Use; \$99.95 Other

The Best of Les Blank: The Finest Musical Moments from the Films of Les Blank

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOP-KINS; GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; DEL MERO CORAZON; GARLIC IS AS GOOD AS TEN MOTHERS; BURDEN OF DREAMS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN. These selections are listed in chronological order and arranged differently on tape. Nothing repeated from BLANK BUFFET.

Prize-winning independent filmmaker Les Blank documents "true American originals," often by focusing on their music. In 20 years of cinema, Blank has recorded everyone from Dizzy Gillespie to Huey Lewis and the News. His emphasis, however, has been on the folk cultures on the periphery of American society, where music is a "natural, unfiltered reflection of people's lives and values, as well as something that fills them with delight" (Janet Maslin, New York Times). From the blues of Lightnin' Hopkins and Mance Lipscomb to the love songs of the Norteño tradition of the Texas-Mexico border, to the

polka halls of the Midwest, Blank's camera records more than music. As Roger Greenspun notes in the *New York Times*, "There is more art, more truth, more beauty, and more musicianship in THE BLUES ACCORDIN' TO LIGHT-NIN' HOPKINS than in any music film I've seen."

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Package: 1967-1987, color/so, 94m, \$49.95 Home Use; \$99.95 Other

A Blank Buffet: Highlights from the Films of Les Blank

Best music, food, and people scenes from 13 films. Nothing repeated from the BEST OF LES BLANK.

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOP-KINS; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; GAR-LIC IS AS GOOD AS TEN MOTHERS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; BURDEN OF DREAMS; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN.

Les Blank is a prize-winning independent filmmaker, best known for a series of poetic films that led Time magazine critic Jay Cocks to write, "I can't believe that anyone interested in movies or America...could watch Blank's work without feeling they'd been granted a casual soft-spoken revelation." His early independent films began a series of intimate glimpses into the lives and music of people on the periphery of American society-a series that grew to include Louisiana rural French musicians, Chicanos, New Orleans blacks, Bay Area garlic fanatics, German filmmaker Werner Herzog, Appalachian fiddlers, Polish-American polka dancers, popular rock and roll, Serbian-American music and religion, and gap-toothed women. As John Rockwell, writing in the *New York Times*, adds, "Blank is a documentarian of folk cultures who transforms anthropology into art."

Package: 1967-1987, color/so, 60m, \$39.95 Home Use; \$79.95 Other

Howard Bloch

Drugs: This Is the Way It Is

A Los Angeles-based documentary highlighting drugs of abuse and associated criminal activity, prison sex and brutality, gang warfare, related street activity, recovery and the final solution. Ignored by 100 of this nation's largest corporations, 40 of Hollywood's top production companies and rejected by the Lillian Vernon Catalog.

1990, color/so, 59m, \$20

Beth Block

The Art of Survival

See film section of this catalogue for description.

1985, color/so, 30m, \$20

Breer, Robert

Films on Tape:

Includes RECREATION, A MAN AND HIS DOG OUT FOR AIR, 69, FUJI, LMNO, T.Z., SWISS ARMY KNIFE WITH RATS AND PIGEONS, and TRIAL BAL-LOONS

See film section of this catalogue for descriptions.

1956-1982, b&w/color/so, 48m, \$75 Home Use; \$100 Other

Lee Bridgers/ Musiek

Afterwords

Employing video, film, and photography, AFTERWORDS exposes the deceptive nature of "canned" memory and electrochemical media. It is, in essence, a diary/meditation on decay, the deterioration of memory, the precious nature of our personal experiences and the absurdity of our sad and futile efforts to save them. The degenerative nature of the video image is emphasized by the use of second to fifth generation transfers, causing the image to transform into abstraction. The image burns itself into memory and fades, the colors wash out and the shadows vanish to hard, black lines. Like our fond memories, the video dies.

"The image of photos being thrown on the ground accumulates with all the compositional strength of an abstract expressionist painting. The burning image is also exquisite. Bridgers brings a filmic sensibility to video that is altogether unique." —Christine Tamblyn

1988, 45m, \$20

Deadly Comic Compilation

Includes THE BIG D and MON-KEYPEEPS.

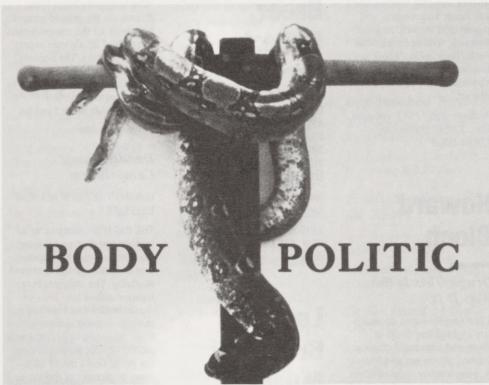
THE BIG D is a diary of an afternoon spent at an anatomy lab that becomes an examination of human postures toward mortality. The cadavers reveal legacies etched into faces of death, bodies that bear sad testaments to good and tragic lives, witnesses to peaceful and painful deaths. Music praising the joy of God's mercy adds irony to pictures of disease and morbidity as the narrative gives way to a structural examination of the Ciba Book of Medical Illustrations... THE BIG D, upon repeated viewings, strikes the viewer beyond the eyes to create an experience separate from the original. The humor eventually melts away to reveal the sad beauty of the longing for immortality that manifests itself through religion, materiality, and memora-

"THE BIG D is a personal, poetic documentary that is multilayered and goes all the way. It is an unforgettable intermix of life, death, and mortality." — Larry Jordan

In MONKEYPEEPS the camera absorbs the search for sexual fulfillment in a bar, at a party, and at the zoo. Lonely yuppie immigrants stalk the bliss of copulation with the upper middle class. Lions eat. Chimps study tidy anal ladies dressed

B VIDEO

BRIDGERS/MUSIEK



Body Politic by Betzy Bromberg

in thousand-dollar attire cramming condiments into lipstickrimmed orifices as if the decorous morsels are the last remnants of passionate, physical love and tomorrow is doomsday. Wary of disease and rejection, the men and women of the Star Sport and Social Club flaunt their financial success and soak themselves in wine to dull their apprehension and inhibitions. Phony celebrities on a holiday alcohol binge sing "We Are the World." Comical and revealing, seething with underlying social tension, MON-KEYPEEPS captures the borders of self consciousness, inhibition, and group psychology, arguably throwing an objective eye on primate behavior.

1989-1990, 38m, \$40

The House on Hiway 13

A folk tale of life escaping the south, HOUSE plows up the mildewed soil of memory and emotion with still pictures and spoken words. It is a midnight freedom train photo album that takes us on a journey through time and space, visiting dead ancestors, foreign shores, ghosts with large breasts, and places of the heart that the heart can no longer tolerate.

"I very much admire HOUSE. It's a complex and heavy work, sort of a sweeping American saga that hits upon so many big things. The soundtrack is a perfect compliment to the simple and straightforward snapshots and really churns things up in the viewer. It's like looking at that grapevine field, all

still and familiar on the surface, and yet underneath churning with worms and buried cadavers." —George Kuchar

1990, 40m, \$20

Variations on a Theme

A series of in-camera edited shorts: JUST PASSING, THE BIG D, ICONTACT, and CROSSINGS.

In JUST PASSING, memorabilia, objects recording a life, were saved by a loving wife in order to possess the spirit and remnants of affection of a dead husband and distant grandchildren. Upon her death, her son threw these things in a dumpster. JUST PASSING, with poetry and animation, communicates sympathetic understanding and connection to the life of Sarah Wienberg... The sound that accompanies the poem was laid on from a cassette found in the dumpster containing Sarah's effects. The found objects accompany the artist when present and are distributed to the audience. (the video is a

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In CROSSINGS, the body of a martyred deer lies peacefully on asphalt as evil, apathetic cars rip past like howling beasts. The song of these metallic creatures is the focus of the piece as their shadows drift across the broken bodies of deer and raccoon scattering flies and rustling fur. Suddenly we are thrown into darknessthe sound of an approaching car-its headlights reveal a crucifixion. The hiss of tread on pavement, the shriek of pistons and fire pierce the night.

CROSSINGS is an ode to uncaring humanity in a world where humane treatment refers to how quickly we kill.

In ICONTACT, the icon is a soft porn photograph. Worship is attention. This piece examines the photo structurally, metaphorically, and graphically. Yes, it is a study in sound and image of the absurdity of the worship of paper flesh, but it is much more than that. It is also a paper dance. With disturbing, obsessive simplicity, the icon of the photograph, the icon of the video monitor, and the icon of the female form combine to shape a flexible sex experience, while the flap and flop of the paper builds a complex drum solo. In the gray afterglow, we get a chance to really see the object of our desire.

See above for description of THE BIG D.

1988-1990, 37m, \$40

Beggars of Boulder

In the summer of 1990 I moved to Boulder, Colorado, from San Francisco. BEGGARS traces the move from the first visit on Amtrak to the first winter. The piece moves from the excitement of travel to the reality of Boulder. The true heart

of the video is a panhandler named Steve who years ago set himself on fire in a suicide attempt.

"It's a very strong piece and quite memorable. The human harshness is somewhat softened by the shots of landscapes with animals, but it's the outer and inner landscape of that burn victim that dominates. The ray of hope is near the beginning with that fresh-faced blond and the rosy-cheeked youth hinting at a possible or impossible world somewhere over the rainbow. But the ray dims under that onslaught of the night wind in the trees and the God that erases computer programs when the worshipper has suffered enough." -George Kuchar

1991, 40m, \$20

Betzy Bromberg

Body Politic (god melts bad meat)

See film section of this catalogue for description.

1988, color/so, 39m, \$70 Home Use; \$220 Other

Lawrence Brose

Films for Music for Film

Includes EVERBEST, VIRGIL; CHAMNAN; LONG EYES OF EARTH, WAR SONGS, RYOANJI, and STUDY #15.

For home use only.

1990, color/b&w/so, 65m, \$60



Italian Art Experiment by Niccolo Caldararo

Niccolo Caldararo

Italian Art Experiment

Written and directed by Niccolo Caldararo and Dominick DeRasmo. Camera: Aaron Ranen.

Three experimentors on the roof of San Francisco's Club 9 battle 20,000 years of artistic criticism. Attempting to create "new works" without derivative baggage, each has a 4' x 6' canvas strapped to his back. They are armed with brushes, brooms, and rollers. Ten assistants assault them with bombs, paint guns, and French bread with pasta sauce.

"Hilarious...wildly creative...Tristan Tzara would be proud..." -23rd Chicago International Film Festival

Award: Certificate of Merit, IN-TERCOM, Chicago International Film Festival.

1986, 15m, \$25 Home Use; \$50 Other

Oliver North and the Moderate Iranians

This video compares the environment of testimony between the witch hunt trials of the 1950s and the Iran/Contra scandal of the 1980s. Using footage from the army hearings against Senator Joseph McCarthy and the Iran/Contral hearings, the video [exposes] the formula by which the accused clothed their illegal acts against the Constitution and American citizens, in the hysteria of anti-communism.

1989, 6m, \$25 VHS; \$50 3/4"

Sylvie Carnot

Both at Once

See film section of this catalogue for description.

1988, color/so, 11m, \$30 Home Use; \$60 Other

Jerome Carolfi

Films by Jerome Carolfi

Includes SANGUINE MEMORIES, LIGHT AT THE END OF THE TUNNEL, TWO MOTELS (AND A FEW OTHER THINGS), SOUVENIRS, FOUR FOR FOUR, ANDROGYNY IN THREE EASY STEPS and DIARRHEA OF A COUNTRY PRIEST, an experimental docudrama based on personal experience.

See film section of this catalogue for descriptions.

1981-1987, color/b&w/so, 103m, \$30 Home Use; \$50 Other

Abigail Child

Prefaces/Mutiny/ Covert Action

Three films from the ongoing series IS THIS WHAT YOU WERE BORN FOR?

See film section of this catalogue for descriptions.

1981-1984, b&w/color/so, 30m, \$30 Home Use; \$60 Other

Perils/Mayhem

See film section of this catalogue for descriptions.

1985-1987, b&w/so, 30m, \$30 Home Use; \$60 Other

Swamp

"SWAMP uses the soap opera format to play with the structures and expectations of the family melodrama. Enthusiastic overacting and a predictably convoluted plot set the scene for a labyrinthine tale of submerged connections, masked relationships and disguised identities. Following the melodramatic formula that 'if it can happen, it will happen,' coincidence and unlikely events abound in SWAMP's gleeful sendup of lurid intrigue, threatened morality, and endless double-crosses.. With looped and repeated edits, fast-paced action, and aggressively funky video effects, Child layers on artifice and excess as the TV serial sputters apart in a dizzying, discontinuous montage.

"With dialogue by Sarah Schulman, the video brings together a Bay Area cast including filmmaker George Kuchar, writers Steve Benson, Carla Harryman, and Kevin Killian, comic Marga Gomez, activist Teddie Matthews and On Our Backs editor Susie Bright." —Liz Kotz

1991, color/so, 33m, \$30 Home Use; \$100 Other

Karl Cohen

Three films by Karl Cohen

Includes ADIOS AMERICA; SPEAK UP, UNCLE SAM IS HARD OF HEARING; and SIDEREAL PASSAGE.

See film section of this catalogue for descriptions.

1977-1984, color/so, 34m, \$30

Bill Creston

Six Films by Bill Creston

Includes: BERT LAHR: fifteen minutes of Carl Methfessel's humorously painful and ingratiating warm-ups to his imitations of Bert Lahr. CRACKS: A man tries to divine the meaning of the sidewalk. Original voiceover improvisation by Carl Methfessel. CRIPPLE: Twelve minutes of uncomfortable travel on uneven crutches in an unlikely environment. Collaboration with Carl Methfessel. NEWS-DEALER: A short portrait of Mickey, the corner philosophernewsdealer. THE EXECUTION: A prophetic tape about the sudden death of a character, played by the late Carl Methfessel, and featuring Methfessel's experimental saxophone sound track. S.E.G.: A humorous experiment with a vintage video special effects generator, and the news story of an altercation between elderly German roommates.

1971-1974, b&w/so, 59m, \$100

Video Journal II (From Grandma's House to Bar Mitzvah)

Video autobiography from age six to thirteen. Scenes and narrative shot on location, ending with a video transfer of the actual 16mm film footage of the artist's elaborate wartime Bar Mitzvah.

1972, b&w/so, 60m, \$100

Two Films by Bill Creston

KELSEY: A video portrait of artist, madman and street entrepreneur Denham Arthur Oswald Kelsey, III. This tape was first shown at the Kitchen in 1973, and then at the First Annual Video Documentary Festival at Global Village.

THE INDIANA TAPES: An intimate portrait of a back country Indiana preacher and his family.

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1972, b&w/so, 105m, \$100

Selections from the European Journals

Excerpts from footage shot with a black and white 1/2" Sony Portapak during Bill Creston's trips to France, Spain, and Portugal in 1973 and 1974, and featuring many noted European artists, several of whom are now regulars on the current American video scene.

1974, b&w/so, 2hrs, \$100

Phil Costa Cummins

Voyager

Shot in my mother's living room a short time after my father's death. The film combines images of objects in the room with family photographs, old films, and soft light refractions in green and gold. The images suggest the contemplative nature of thought-memory; a kind of universal state of consciousness in which all memories are melded into one.

1987, sound, 3m, available in package only

Angels

Fears, laments, and remembrances told in romantic images on the classic Kodachrome eight millimeter. A film shot as though its images have somehow mythically emerged from the nineteenth century.

1988, silent, 2m, available in package only

Smoky's Journal

A silent diary film shot while living in a rural area from the summer of 1988 through the spring of 1989. States of mind are expressed in the film through visual relationships to animals and nature and through the play of light on Kodachrome 40.

Changes in mood are denoted by the structural changes in editing, from languid and pastoral to anxious and frenetic, and by the seasonal changes in nature.

1989, silent, 16m, available in package only

Vigo & Broadway

An articulation of the conflict between man and nature, told in the style of the cinepoem. The camera takes on the point of view of an egret, a great sea bird, its sense of vision fragmented, slow in coming. It takes time to assemble the parts of vision into meaningful forms. Taking rest for a moment on this sad world of men, it returns to sky.

1985, sound, 5m, available in package only

Package: 1985-1989, so/si, 26m, \$15

Roger Darbonne

Woebeguf

A film by Rodger Darbonne featuring the cast from Moab, Utah, Community Theatre, 1977. Before PLATOON, FULL METAL JACKET, even before APOCA-LYPSE NOW, there was WOEBE-GUF. Written in 1972, this satire observes pre-Watergate duplicity when dedicated army Colonel Tom Woebeguf leads a 1969 se-

cret presidential mission into Viet Nam. His platoon of draft resisters and girl friends from hippiedom seek to give peace a chance as a military weapon. Modeled in spirit on Michael Verhoeven's low-budget 1969 feature O.K. that upset the Berlin Film Festival, using a bucolic cartoon motif and Brechtian "let's pretend" perspective to pinpoint an incident of reality on screen.

1977, color/so, 33m, \$69.95 Home Use; \$199 Other

Glenn Davis

Glenn Davis
Interviews Seminal
Figures of the Beat
Movement Before and
Beyond: William
Everson, James
Broughton, and Allen
Ginsberg

Interviewed among the redwoods by a bubbling brook outside his home. William Everson (Brother Antoninus) lets his thoughts range over his years as a lay Dominican brother as part of Dorothy Day's worker's movement on skid row in Oakland after WWII. He touches on comparative religion and the second coming. We are able to view some of his greatest handpress work: a psalter, Walt Whitman's "America," and Jeffers "The Tower." The interview was conducted in 1984.

James Broughton and Allen Ginsberg are "caught" on the wing at the first lesbian and gay writers' conference in 1990 in San Francisco. Broughton recaps his career, 22 films, and his impression of current gay society. Ginsberg talks about his current work, collaboration, Kerouac and Cassidy, non-belief in God, and belief in, at least, man.

color/so, 39m, \$24.95 Home Use; \$59.95 Other

Hymn for Harvey

Over a decade after Harvey Milk's assassination, his understanding and truth stand tall over contemporary politics and politicians. In HYMN FOR HARVEY, Bob Ross, publisher of the nation's large gay weekly newspaper, Randy Shilts, author of the best-sellers And the Band Played On and The Mayor of Castro Street, and Harry Britt, president of the San Francisco Board of Supervisors, remember Harvey and take a hard, clear look at the gay movement as it has evolved since his death. Harvey himself speaks in a feisty, previously unheard interview, offering some startling views about political and personal morality in the gay community and the world at large. The interviews are flanked by a pair of dazzling, mesmerizing music videos weaving candid pics from the Milk archives, dramatic shots of White Night, and anniversary tributes into a seamless tapestry commemorating and illuminating these turbulent

"HYMN FOR HARVEY is a very important work." —WGBH-TV

sound, 28m, \$24.95 Home Use: \$59.95 Other

Tom DeWitt

Three Film Poems

Includes ATMOSFEAR, THE LEAP and FALL.

See film section of this catalogue for descriptions.

1966-1971, color/b&w/so, 30m, \$60 Home Use; \$120 Other

Cathode Ray Theatre

Video illusions created with experimental technology, this collection includes synthesized visual music and a unique form of "mime de style." The pantomime combines synthetic sets with the live performance of DeWitt in his mime persona, Zierot le Fou. One technique explored at length is video tape-head delay. Both picture and sound are echoed through multiple generations. This allows the mime to interact with an earlier recording of his own movement. In the visual music pieces this rhythmic repetition produces minimalist structures suggestive of Steve Reich and Phil Glass. The 1974 date of creation places PHILHARMO-NIA, one of the included works, at the origin of this now recognized musical style.

Produced at WNET (The TV Lab), Syracuse University (Synapse), and SUNY/Albany (The Electronic Music Studio). Broadcast by PBS in 1975 and 1976.

Awards: First Prize, ReFocus 75; Computer Arts Festival, CUNY, 1974; Computer Arts Exhibition, Tokyo, 1976; Computing in Arts and Humanities, NYU, 1977.

1975, color/so, 30m, \$50 Home Use; \$100 Other DEWITT

VTR/CRT

This program is a collection of comic pantomime skits with high tech tricks. MULTIPLE IDENTITY MARATHON, for example, was realized by matching processed images of mime performance to a caustic verbal attack on charitable telethons. The voiceovers of Proctor and Bergman appeal for contributions while we see victims of "multiple identity" parade on the TV screen. Another skit, JUST A DAY IN THE LIFE OF...captures the routine of a 9 to 5 institutional drone. Based on the stage performance of the Denver-based mime Mike Berg, this video realization uses synthetic sets and props that graphically match the mime's environment. Finally, an excerpt from GULLIBLE'S TRAVELS (1972) satirizes television hype with a viperous bite.

Produced at WNET (TV Lab), Syracuse University (Synapse), SUNY/Albany (Electronic Music Studio and Educational Communications Center), and Northern Michigan University.

Award: Second Ithaca Video Festival, 1976.

1976, color/so, 30m, \$50 Home Use; \$100 Other

This is TV-America

Combining verite interviews, off-air footage and a Monty Pythonesque performance by the Air Farce players, this is a Docu-satire. News programs, commercials, soap operas, sports and game shows are presented as a deconstructivist video collage. Pantomime, stand-up comedy and animation are used for the satire. The off-air clips, some dating back to 1974, seem frighteningly current. A concluding commentary by Nicholas Johnson hints at how to talk back to your television set.

Produced through the New York State Council on the Arts facilities at Syracuse University (Synapse) and WNET (The TV Lab). Collaborators included Ralph Arlyck and Vibeke Sorenson.

Shown: Input 80 (Corp. of Public Broadcasting); Global Village Documentary Festival (1979); Hometown USA Festival (National Federation of Local Cable Programmers).

1979, color/so, 30m, \$40 Home Use; \$80 Other

My Mime

A survey of the artist's work in pantomime as captured on film and video using experimental technologies. Here the illusions are as much a product of the recording media as they are "mime de style." WALKING DOWN STAIRS uses an electronic waveform that looks like an escalator. In BALLOONATICS the lighter-than-air balloon is filled with electrons instead of helium. This proves that there is no gravity in a CRT. This program concludes with a demonstration of Pantomation, a machine-vision computer explicitly designed to integrate mime and dance with video and computer graphics.

Produced at Rensselaer Polytechnic Institute (Video Synthesis Lab), WNET (TV Lab), Syracuse University (Synapse), and MRC Films (New York City)

Award: CAPS Video Festival,

1980, color/so, 30m, \$40 Home Use; \$80 Other

Collaborative Works

All music composed by Vibeke Sorensen.

Made with Vibeke Sorensen (TV):

DANCING ON LAKES UN-KNOWN (1980), 6m: Impressionist visual music. CALYPSO CAMEO (1983), 2m: Dynamic symmetry of Pythagorean geometry.

Made with Vibeke Sorensen and Dean Winkler (WTV):

AQUARELLES (1980), 7m: Electronic watercolors. KOAN (1981), 3m: Simulated matte knife painting. TEMPEST (1981), 4m: The eye of a storm. VOYAGE (1981), 8m: A trip inward and outward.

Awards and screenings: Video Shorts, Seattle; SIGGRAPH 83 Film Night; Atlanta Film and Video Festival, 1980; Video Shorts II; Infinity Forum, 1981; Grand Prize at the First International Visual Music Festival, UCLA, 1982; SIGGRAPH Art Show, 1982.

1980-1983, color/so, 30m, \$60 Home Use; \$120 Other

Lynne Elman

Homeless But Not Helpless

HOMELESS BUT NOT HELPLESS is a documentary based on the theory of 'cognitive dissonance,' developed by a renowned psychology professor, Leon Festinger.

The theory helps explain why people make certain choices in their lives. The theory of "cognitive dissonance" is used to explore the choices eight individuals have made to reduce stress in their lives.

Homelessness is an issue that repeats itself everyday with more and more people becoming homeless; it is an issue that cannot be touched enough until we see a change. HOMELESS BUT NOT HELPLESS, I trust, can enlighten people about a contemporary issue, and the expression articulated from these eight individuals can tease some minds to understand, and help.

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1989, color/so, 58m, \$60

Mary Filippo

Two Films by Mary Filippo

Includes WHO DO YOU THINK YOU ARE? and PEACE O' MIND.

WHO DO YOU THINK YOU ARE? was produced in part with funds from the Jerome Foundation.

"Filippo herself plays a woman addicted to smoking, who feels guilty for making a movie on that seemingly slight subject when there's a war going on baby...she thinks she'd better concoct works 'that'll change the world'...WHO DO YOU THINK YOU ARE? vaccilates between a moralizing impulse and a mocking self righteousness... Throughout there's an acknowledgement of the pressure sources..." —Katherine Dieckmann, Village Voice

"The real hero of WHO DO YOU THINK YOU ARE is the viewer, who is neither demoralized by the futility portrayed nor moralized by a pre-packaged message of salvation." — Parabola Arts Foundation

Awards: Black Maria Film Festival; Atlanta Film Festival, 1988.

PEACE O' MIND is about being "safe at home" and isolated there. This film is made of

small fragments, many were optically printed from various educational and instructional films from the forties and fifties. The form of the film is circular, and repeating, to suggest a kind of mental entrapment as well as a physical one.

"PEACE O' MIND is a pun on Filippo's desire to give us both a piece of her thought, and a plea for peace both global and personal..." —Katherine Dieckman, Village Voice

1983-1987, b&w/so, 19m, \$35 Home Use; \$75 Other

Su Friedrich

Mary

The Ties That Bind

See film section of this catalogue for description.

1984, b&w/so, 55m, \$60 Home Use; \$295 Other

Damned If You Don't

See film section of this catalogue for description.

1987, b&w/so, 41m, \$60 Home Use; \$295 Other

Sink or Swim

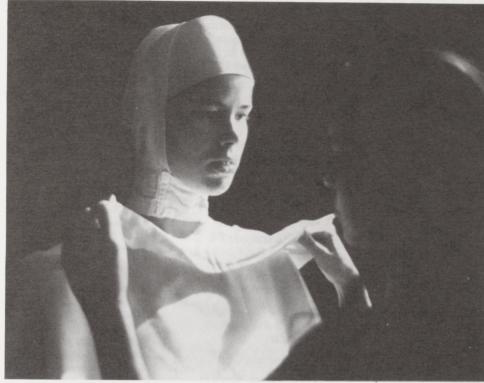
See film section of this catalogue for description.

1990, b&w/so, 48m, \$60 Home Use; \$295 Other

First Comes Love

See film section of this catalogue for description.

1991, b&w/so, 22m, \$25 Home Use; \$295 Other



Damned If You Don't by Su Friedrich

Robert E. Fulton

Street Film Part IV

"STREET FILM PART IV is an odyssey. In its search for the greater meaning of things, the camera portrays (rather than reports) essential human handiwork. Corn is pressed from the cobb by worn thumbs, practiced hands spin twine. Doors open. Cattle are branded. A small sparkling plane takes us through the clouds and into the mountains. Everything and nothing is within our grasp. Simple acts are either full of meaning or devoid of meaning. The longest scene in this rarefied look at simple pastimes is of a native woman patting and baking tortillas." -Barbara Kossy

color/b&w/so, 30m, \$35

Aleph

See film section of this catalogue for description.

1982, b&w/si, 17.5m, \$20

Wilderness: A Country in the Mind

See film section of this catalogue for description.

1984, color/so, 20m, \$20

Running Shadow Part One

"In RUNNING SHADOW PART ONE Fulton's camera is like an alien light-sensor taking a 20-minute plunge to earth to investigate places where earth, air and water meet. We see rushing streams, crashing waves, butterfly flutters and waves of amber grain, all caressed by flashing sunlight.

"Describing arcs and rotations, the camera is in constant motion. The screen is filled to overflowing with rapid frames and superimpositions. The soundtrack, roaring like a thunderstorm at ground zero, is made from sometimes altered natural sounds and is punctuated by bird and insect sounds.

"Seeing RUNNING SHADOW PART ONE is like soaking in a hot tub and then jumping into an ice cold pool." —Barbara Kossy

1987, color/so, 20m, \$30

Running Shadow Part Two

"In RUNNING SHADOW PART TWO Fulton has become the Almighty's cinematographer. It glows with intimacy. The love of the earth is fused with the love of humankind. The people

F VIDEO

FULTON

of the Carribean and the natives of Peru are shown performing everyday acts charged with meaning by the camera's clarity and slow motion.

"The camera continues is rotations and arcs (defined by Fulton's arm length), in consort with turning cartwheels and rolling barrel hoops. We learn that a straight line cannot be created on the surface of a sphere. The camera is free of gravitational constraints, allowing the sea to become the sky as a quavering orange sun lowers itself into the sky." —Barbara Kossy

1987, color/so, 20m, \$30

Martin Goldman

Elliot and the Old Soul

ELLIOT AND THE OLD SOUL is a metaphysical adventure of a man's after-death journey. As his spiritual guide, the Old Soul takes him through the seven planes of consciousness. He continues to communicate with his wife on Earth. Through flashbacks, abstracts and nightmares he is forced to face the legacy of his recent life as well as his past lives. Filmed in Mendocino, California and Jackson Hole, Wyoming.

"Seeing your movie is like reading a good novel. I find it uplifting that the journey from life to the final planes is a progression, not a regression." — PBS Producer

"You have built a form without boredom...no cliches...so free of the mundane. Yet the mundane is present. The relationships... father... mother... teachers... wife... co- workers... lovers... defeat... and without seeming mundane because of the terseness. As far as I'm concerned this is the life expressed." —William Fischer

1988, color/so, 75m, \$125 Home Use; \$65 Other

Silvianna Goldsmith

Lil Picard, Art is a Party

See film section of this catalogue for description.

1975, color/so, 10m, \$35

Mexico

See film section for description. 1975, color/so, 10m, \$35

Nightclub, Memories of Havana in Queens

See film section for description. 1975, color/so, 6m, \$35

Orpheus Underground

See film section for description. 1975, color/so, 40m, \$35

Lil Picard

See film section for description. 1981, color/so, 30m, \$35

Three Films

Includes MEXICO; LIL PICARD, ART IS A PARTY; and MEMORIES OF HAVANA IN QUEENS.

See film section of this catalogue for descriptions.

1973-1975, color/so, 36m, \$50

Orpheus Underground and The Transformation of Persephone

See film section of this catalogue for descriptions.

1973-1975, color/so, 41m, \$50

Oneiro: In the Shadow of Isadora

"Oneiro means dream in Greek. This video is a dream trip from classic to modern in imagery. In Jungian terms, the shadow is the other self. The dancer performs five dances in the style of Isadora Duncan that seem to be a ritual descent and emergence through a shadow self. The video utilizes computer-generated and other experimental effects. Lori Belilove, the dancer and choreographer, is one of the foremost exponents of the dances of Isadora Duncan today.

"ONEIRO: IN THE SHADOW OF ISADORA is a homage to Isadora Duncan. The movements of dancer Lori Belilove are superimposed on images of ancient Greek temples, paintings, sculptures and the Aegean Isles, in an ethereal, airy, charming piece, set to music by Ravel." —Lori Weinless

1987, color/so, 14m, \$100

Michael Gray

The Murder of Fred Hampton

See film section of this catalogue for description.

1971, b&w/so, 88m, \$50 Home Use; \$150 Other

Amy Greenfield

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Dervish 2

Directed, choreographed, and performed by Amy Greenfield. Camera: Wilson Barber. Switching: Tony Grante. Colorization: Pee Bode.

One of the first creative videodance tapes made. The Museum of Modern Art says of Greenfield that she "...developed a new genre of videodance, choreographing movement for the area framed by the video camera and the television screen."

"For twenty minutes we watch Greenfield, wrapped in a white sheet, simply spin. The ceaseless repetition makes us lose our sense of time and gives the dynamic movement an objectlike permanence. And yet, the actual physicality of her body also seems to dissolve. Subtle superimpositions of alternate camera views create delicate image transparencies while the whippings of the sheet across the monitor screen emit luminous stroboscopic flickerings. Rhythmic ambient sounds of shuffling and breathing reinforce the hypnotic effects of optical repetition." -Richard Lorber, Arts in Society

"A range of dance extraordinary in its closeness and fragility." —Arts Canada

Awards: First International Women's Video Festival, Toronto, Canada; Video Roma, Italy. Part of the collection of Lincoln Center Dance Collection and Anthology Film Archives Video Collection.

1972, color/so, 18m, \$50 Home Use; \$150 Other

Dialogue for Cameraman and Dancer

Directed, edited, choreographed, and "dancer": Amy Greenfield. Camera and "cameraman," Willson Barber.

A pioneering videodance tape, for its camera movement and its editing which in the latter part presages music videos. This tape also summons up the ideals of freedom and openness of the nude body and naked personality, the good and bad trips, the music (Joplin and The Who) of the '60s.

"This tape involves a dual process, as cameraman and dancer rediscover the roots of human motion in their own lives... The camera circles, follows, inverts, sometimes echos, sometimes seems to hurl Greenfield across the landscape...fully entering into the kinetic energy which surrounds her nude body... Greenfield and the cameraman, Willson Barber, speak to each other on the soundtrack, discussing their experiences and feelings about movement, especially falling-one extended sequence of which reminds this writer of the diving sequence in Leni Reifenstahl's OLYMPIA... The soundtrack...of popular music is opposed by the sound of Greenfield's breathing, buzz of planes, screams, and other noises usually deleted from more conventional dance tape." -Robert A. Haller, Film Library Quarterly

1972-1974, color/so, 25m, \$60 Home Use; \$175 Other

Videotape for a Woman and a Man

Directed, choreographed, and edited by Amy Greenfield. Cameras: Hilary Harris, Patricia Saunders. Performers: Ben Dolphin, Amy Greenfield. Music: Gordon Mumma, J. S. Bach. "Among film and video artists, Amy Greenfield holds a special place in today's avant-garde. Greenfield, an active exponent of experimental cinema dance, was honored by a full Cineprobe evening at New York's Museum of Modern Art.

"VIDEOTAPE FOR A WOMAN AND A MAN, shown at MOMA, is an absorbing and disturbing inquiry into male-female relationships. Photographed in black and white and color, and performed in the nude by Greenfield and dancer Ben Dolphin, it relentlessly examines the possible physical and emotional encounters between a man and a woman. The vulnerability of nakedness makes these encounters not only a study in exposure but a turbulent drama in which two human beings confront each other and begin a ritual of mutual and self discovery.

"While the erotic implications are a constant, the work skill-fully skirts the pornographic through the single-mindedness with which the protagonists objectify (by word and action) their encounters.

"It is the immediacy of the unforeseen that lends the film its emotional thrust as the unadorned, unimpeded, and unrestricted male and female bodies enter into a sensual struggle for self-recognition." —John Gruen, *Dancemagazine*

1978, color/b&w/so, 34m, \$70 Home Use; \$200 Other

Anna Halprin

Dance for Your Life

With STEPS Theatre Company.

There is a way to challenge AIDS and these people are doing it. They have chosen to become actively and creatively involved in their own survival and in the process learn to live life fully now. The dances are created by the participants of our real-life situations. They are personal rituals that have the power to change their lives—and that is exactly what is going on here. The dance changes the dancer.

1988, color/so, 15m, \$30

A Ritual of Life/ Death

With STEPS Theatre Company.

The participants in the STEPS Theatre Company are creating their own original dramas based on their personal challenges of living with the AIDS crisis. Their performances are motivated by a powerful act of commitment to live, as they confront their own life and death issues. The authenticity, the bravery, and the nobility of their expression is an example of theater as an act of transformation.

1988, color/so, 15m, \$30

Circle the Earth, Dancing with Life on the Line

An unedited performance tape of the April 2, 1989 healing dance, directed by Anna Halprin and mutually created with people living with HIV disease along with caregivers, supporters and friends. 100 people

formed a community, learned to confront their fears and express their angers, found their hope, trust and love for one another, and created a group spirit of support and healing. The culminating dance ritual shown here and performed before 1000 witnesses is life affirming and uplifting. Ignorance, fear, and isolation are transformed into health, peace and trust. A performance that will cause one to examine their own dance of life.

1989, color/so, 40m, \$40

Barbara Hammer

Lesbian Erotica, Volume I:

A compilation of three classic lesbian erotica films from the early seventies: DYKETACTICS, the first lesbian lovemaking film to be made by a lesbian; DOUBLE STRENGTH, a study of the lesbian relationship between two performance and trapeze artists starring Terry Sendgraff; WOMEN I LOVE, a series of portraits of friends and lovers developing an erotic aesthetic which breaks the visual style and patterns represented by pornography.

See film section of this catalogue for additional descriptions.

1974-1978, color/so, 45m, \$60 Home Use; \$100 Other

Optic Nerve

See film section of this catalogue for description.

1985, color/b&w/so, 16m, \$30 Home Use; \$60 Other

Wouldn't You Like to Meet Your Neighbor? A New York Subway Tape

A series of interviews with New York City subway riders asking them if they talk to other passengers, what they are reading, and attempting to get strangers to talk to one another. Performed in a video installation in the subway as part of Art in the Subway sponsored by Metropolitan Transit Authority and Franklin Furnace.

Selected for 1988-1989 CAGE exhibition, Ohio.

1985, 3/4", color/so, 15m, \$35 Home Use; \$50 Other

Snow Job: The Media Hysteria of AIDS

SNOW JOB: THE MEDIA HYSTE-RIA OF AIDS deconstructs the representation of AIDS in the popular press where distortion and misrepresentation amount to a "snow job" promoting homophobia, sexual discrimination, and repression of gays. Using the deconstructive techniques devised in literary theory and applied in feminist cinema, SNOW JOB provokes an awareness and critical attitude in the spectator toward the one-dimensional spectacularizing of AIDS by the mainstream media. This anti-illusionist stance required of the viewer is heightened by the formal device of repeated and variable snow patterns and formations suggesting the covering-up, the snowing out, the fragility of information and image.

Awards: Second Prize, video, Marin County Film and Video Festival; Special Merit Award, Real Artways Video Festival, Connecticut.

1986, color/b&w/so, 8m, \$35 Home Use; \$75 Other

No No Nooky T.V.

See film section of this catalogue for description.

1987, color/so, 12m, \$35 Home Use: \$75 Other

Place Mattes

See film section of this catalogue for description.

1987, b&w/color/so, 8m, \$30 Home Use; \$50 Others

Bedtime Stories I, II, and III

Bedtime Story I: The Wet Dream

Questions of seduction, viewer/ viewed, and personal stories (narratives) are collaged in this heavily post-produced account of a "hot tub relationship."

Bedtime Story II: The Erotic Intellect

Shot in Garbo's Hairdressing Salon, Hammer suggests intellectual stimulation to be as provocative as overt sexuality. Confronting the postmodern dilemma of subjectivity, Hammer suggests that the double subject posed by collaborators constitutes an intervention into social construction and increases the possibility of authorship.

Bedtime Story III: Clip, Grab, and Paint

A sunstroke delirium as the videographer identifies with Georgia O'Keefe and her radio obituary using a frame buffer and computer program for paintbrush and easel.

1988, color/b&w/so, 33m, \$75

Endangered

See film section of this catalogue for description.

1988, color/b&w/so, 18m, \$50 Home Use; \$60 Other

The History of the World According to a Lesbian

From the platonic cave to postpunk, the tape traces the invisible and visible references to women who love women from prehistory to contemporary times with the sarcastic sound of the '50s lesbian quartet from Seattle, the Sluts from Hell.

1988, color/so, 16m, \$50

Two Bad Daughters

Made in collaboration with Paula Levine.

TWO BAD DAUGHTERS posits play as subversive activity, a sabotage of the patriarchal institutions of psychoanalysis and sadomasochism through video image-processing; changing the subject/object relationship in psychoanalysis and interrupting and reconstructing the paraphernalia of S/M sexual practice.

1988, color/so, 12m, \$40 Home Use; \$100 Other

Still Point

See film section of this catalogue for description.

1989, color/b&w, 8m, \$50

TV Tart

Equating broadcast television and sugar desserts as empty, non-nutritive substances, TV TART seduces the viewer's eye with electronic colors as bright as candy.

1989, color/so, 10m, \$50

Dr. Watson's X-Rays

DR. WATSON'S X-RAYS is a documentary of doctors and technicians who worked with Watson on developing cineflurography. Colleagues and archivists detail Watson's remarkable achievements in the

diverse fields of literature, medicine, experimental and industrial film, and family and friends share personal anecdotes about the pioneer. Featured in the tape are: James Card, former curator of film at the George Eastman House; Dr. Raymond Gramiak, colleague of Watson's at Strong Memorial Hospital; and Lisa Cartwright, film historian.

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The tape provides a historical context for x-ray motion pictures. It documents early technical, medical, and artistic achievements, and records both precautions and carelessness with radiation. Together, SANCTUS and DR. WATSON'S X-RAYS provide an unseen and under-recognized segment of important footage made by Watson, a neglected pioneer of American avant-garde film in collaboration with colleagues.

1990, 21m, sound, \$40 Home Use; \$60 Other

Sanctus

See film section of this catalogue for description.

1990, color/b&w/so, 19m, \$50

Thanatos

THANATOS is a personal confrontation and relationship with death in the form of a 600-year-old female skeleton. Image processing and digitizing rework the configuration of visuals and text into a postmodern context. Quotations from poetry and visuals from Druer's woodcuts are combined with live performance.

Shown: The New Festival, Biograph Theater, N.Y., 1991.

1990, color/b&w/si, 9m, \$30

Barry J. Hershey

Two Films: Odyssey and Filmmaker

See film section of this catalogue for description.

1986-1987, color/so, 16m, \$45

Untitled 1987

See film section of this catalogue for description.

1987, color/so, 7m, \$20

Lucifer, God's Most Beautiful Angel

See film section of this catalogue for description.

1990, 4m, color/so, \$15



Money

"Henry Hills's most recent superspliced effort is MONEY, a speedy think-piece on cash and chaos in post-capitalist New York... It'll titillate your retina." —Katherine Dieckmann, N.Y. Talk

Collections: Museum of Modern Art and the Donnell Media Center collection of the New York Public Library.

See film section of this catalogue for additional description.

1985, color/so, 15m, \$25 Home Use; \$75 Other



Tenderloin Blues by Chuck Hudina

Louis Hock

The Mexican Tapes: A Chronicle of Life Outside the Law

THE MEXICAN TAPES weave a narrative from my experience as a neighbor in a southern California colony of undocumented Mexicans. The community reflects the covert, ubiquitous presence of millions of immigrants living and working in the shadow of U.S. law: the "new" Americans. The tape follows three families over a five-year period, chronicling their movement back and forth across the border and within the changing neighborhood.

This is a four-part documentary contained on two tapes; each episode is 55 minutes in length.

1986, color/so, 4.5 hours, \$200

Chuck Hudina

Grease

See film section of this catalogue for description.

1972-74, b&w/so, 47m, \$75

Howie

See film section of this catalogue for description.

1975-1978, color/so, 52m, \$75

Tenderloin Blues

A portrait of the people in the streets of San Francisco's Tenderloin District. A documentary that breathes life and lets these people from the street express themselves fully.

Awards: Hawaii Film Festival; Edison Black Maria Film Festival.

1987, color/so, 58m, \$75

Ten Short Films by Chuck Hudina

Includes: EGG, IKARUS, BICY-CLE, ON THE CORNER, SOUND STILLS, BABY IN A RAGE, PLAS-TER, BLACK HEAT, PARENTS' VISIT, and RUBY RED.

See film section of this catalogue for descriptions.

1972-1985, b&w/color/so, 64m, \$75

Five Short Films by Chuck Hudina

Includes: IKARUS, ON THE CORNER, BABY IN A RAGE, BLACK HEAT, and NIGERIA.

See film section of this catalogue for descriptions.

1973-1989, b&w/si, 24m, \$40 Home Use; \$75 Other

Takahiko Iimura

Concept Tapes

Includes: CAMERA, MONITOR, FRAME; OBSERVER/OBSERVED; OBSERVER/OBSERVED/OBSERVER; TALKING TO MYSELF; DOUBLE IDENTITY; NEW YORK HOTSPRING; TALKING TO MYSELF AT PS1; DOUBLE PORTRAIT; and I LOVE YOU.

A compilation of Takahiko Iimura conceptual tapes made during 1975-1987. The first three works are made in series on the relationships of "observer" and "observed" using a double feedback set up, which...studied the structural relationships of language and video...in the closed circuit system (which is self-referential), a camera (observer) is fed back by the monitor (observed), so that the image not only refers to the object which is shot, but is also able to refer back to the subject-the observer who is shooting. This constitutes a sentence-like structure.

TALKING TO MYSELF and TALK-ING TO MYSELF AT PS1 are a realization of Jacques Derrida's sentence of phenomenology taken from "Speech and Phenomena." DOUBLE IDENTITY and the last two works are conceptual portraits of limura questioning their identity.

"Iimura is a significant and singular filmmaker, but also one of the most important conceptual artists working in any medium." —Malcolm LeGrice, Studio International, London

1975-1987, color/b&w/so, 48m, \$70 Home Use Only

MA: A Japanese Concept

MA, a unique Japanese concept for time and space, is examined in two films: one in the famous Zen garden of Ryoan-ji, and the other in totally abstract film.

MA: SPACE/TIME IN THE GAR-DEN OF RYOAN-JI: Text by Arata Isozaki. Music by Takehisa Kosugi. Commissioned by the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust.

"A fine introduction to a classic Japanese garden and the concept of MA." —Scott MacDonald, Afterimage

MA (INTERVALS): Consists of black and clear spacings and a line between them.

1975-1989, color/so, 40m, \$90 Home Use Only

New York Day and Night

Music by Takehisa Kosugi.

New York is seen through the Japanese concept of MA. In two parts: DAY, the sky over buildings is seen from near and far capturing the negative space (MA); and NIGHT, darkness is seen through the streets and parks where light and shadow speak and negative space (MA) turns to the positive. (MA is a Japanese word used originally to define the distance between two points or spaces. Importance was attributed to the emptiness or silence-the space between.)

1989, color/so, 56m, \$50 Home Use Only

Edward Jones

Memorabilia

See film section of this catalogue for description.

1981, b&w/so, 49m, \$75

Bemused in Babylon

Subtitled CONVERSATIONS WITH 2 NON-NARRATIVE ANGE-LENOS, it's a look at Los Angeles through the eyes of two artists who have moved there from San Francisco. Manages to be an experimental documentary without being tedious.

Made with a grant from the Long Beach Museum of Art.

Award: Prize, 1987 Athens Video Festival.

Shown: cable stations in Los Angeles, Montreal, and the San Francisco Bay Area; Boston Film/Video Foundation; Arsenal Kino, Berlin; premiered at AFI's National Video Festival.

1986, color/so, 9m, \$35 Home Use; \$75 Other

9 Years Behind the Wheel

See film section of this catalogue for description.

1986, color/so, 44m, \$75

Marjorie Keller

Two Films

Includes BY 2'S AND 3'S: WOM-EN and SIX WINDOWS.

See film section of this catalogue for description of BY 2'S AND 3'S: WOMEN.

In SIX WINDOWS, a pan and a dissolve make a window of a wall on film. I lived in some rooms by the sea and watched the inside and the view as well as the window panes that divided and joined them. I was often lost in thought. The birds would come and make a racket, reminding me I shared that space and sky with them. The film is a moody record of that place and my peace of mind.

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1976-1979, color/si, 13.5m, \$60 Home Use; \$120 Other

Misconception

"MISCONCEPTION is composed of six parts that together chronicle the experience of one woman and her husband during the course of her natural childbirth. The film communicates the precision and care with which it has been assembled. (The) structure lends the film a pacing rhythm that has less to do with traditional cinema-verite documentary or film journalism than with the pacing and rhythm of poetry." —B. Ruby Rich

1977, color/so, 40m, \$100 Home Use; \$200 Other

Three Films

Includes ANCIENT PARTS, FOR-EIGN PARTS and PRIVATE PARTS.

ANCIENT PARTS is a small portrait that is shown almost exactly as it was shot. I watched the boy play Narcissus and Oedipus in three minutes. The small camera, the fact that we had all lived together for so long (during the shooting of MISCONCEPTION), the rich golden grain of the film all provide the privilege of intimacy.

FOREIGN PARTS is a single camera roll. Many people go home to foreign parts: a few familiar faces in a strange landscape. In such circumstances the ordinary is the most precious, given a slight shift of being in its new context. All we can glean from the experiences are a few new memories built on old images. Using a camera at such times is refined work; raw intuition works better than careful planning.

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See film section of this catalogue for description of PRI-VATE PARTS.

1979-1988, color/si, 23m, \$70 Home Use; \$140 Other

Daughters of Chaos

See film section of this catalogue for description.

1980, color/so, 20m, \$75 Home Use; \$200 Other

The Fallen World

See film section of this catalogue for description.

1984, color/so, 9m, \$35 Home Use; \$80 Other

The Answering Furrow

See film section of this catalogue for description.

1985, color/so, 27m, \$80 Home Use; \$150 Other

Lynn Kirby

Sharon and the birds on the way to the wedding

See film section of this catalogue for description.

1987, color/so, 35m, \$40 Home Use; \$60 Other

Kirk-0-Matic

Kirk-O-Matic Video Art

This video art is one hour of maxed-out effects. MY BABY BLUES contains images of my youth; many forms of animation and collage are placed over my face. GOLLIE OLLIE is Col. Ollie North at his best. This is re-cut footage with some colorful enhancement. COBALT SURGE is very layered and confusing but it goes down into the depths of our minds. Human angst beating down fire holes jolting you through another place of unknown hell. Stars Bill Johnson. In TERROR-IST PARKING, five crazy characters from the '50s go on a search-and-destroy mission along the highway to hell.

The videos contained on this tape are not for constant viewing and are not intended to be watched like normal television. These videos are considered ambient video or background video. It is much like MTV, but the video are from many source tapes and film gauges.

1988, color/so, 60m, \$30

Club FX

CLUB FX is a mind-numbing FX machine achieved by mixing many miles of Kirk-O-Matic original video footage through a digital video FX generator. In great Kirk-O-Matic style, I have taken it one step further and regenerated the videos again. Through mirrored kaleidoscopic FX, this one-hour video goes great in clubs where the music is loud and visuals are great. It's very colorful and goes to the beat although there is no sound. Great for parties, best for club owners.

1990, color/si, 60m, \$30

Chuck Kleinhans

Postcards from Nicaragua/Postales de Nicaragua Libre

Lyrical moments from Nicaragua, summer 1984, showing arts and crafts, skills and labor, ceremonies and public statements. The taped moments include: musicians, restaurants, Masaya. Market women, Masaya. Saddle makers, Esteli. Rock gathering, washing, Esteli. Sandinista vice-presidential candidate Sergio Ramirez campaigning in Esteli. Market women in new market, Esteli. Burial of a combatant, Esteli. Straw market, Masaya.

Also on the tape are three videos about Nicaragua by Julia Lesage in Spanish: LAMENTO, LA ESCUELA, and PARQUE WIL-FREDO VALENZUELA.

1985, color/so, 50m, \$40 Home Use; \$70 Other

Larry Kless

Six Works by Larry Kless

See film section of this catalogue for descriptions of COW-BOYS WERE NOT NICE PEOPLE, THE NEGATIVE KID, and POST-MODERN DAYDREAM.

This tape also includes A KINDER GENTLER NATION?, WARNING SIGNS and POLITI-CAL GESTURES.

Constructed with images from broadcast TV, A KINDER GEN-TLER NATION? explores the ironic banality of this statement by the president who says one thing but means another.

"George Bush's infamous slogan is contrasted with video reality." —Scott Stark, VCR Video Show, S.F. Cinematheque, 1991

WARNING SIGNS juxtaposes images from educational films, broadcast television, and video feedback to subvert the works' original intention meant as information. It is an attempt to distort their messages so that they make no sense at all—or do they?

POLITICAL GESTURES is a study of the urban textures that reflect personal ideologies injected into the public sphere. Expressions of individual's and group's political agendas are framed within this time capsule of events that chronicles the passing of 1989 to 1990. The original footage was shot on a S8mm film, mainly frame by frame, as a daily image document.

1988-1991, color/b&w/so, 27m, \$40 Home Use; \$100 Other

How They Saw the New World

HOW THEY SAW THE NEW WORLD examines the media's affect on our worldview, exploring some of the milestone events that have affected our perception of history.

The persistence of a mythology based on fiction is realized, with the advent of television being the highest common denominator.

1991, color/so, 12m, \$25

Note: HOW THEY SAW THE NEW WORLD is available for \$10 to those also buying SIX WORKS BY LARRY KLESS. **KLESS**



How They Saw the New World by Larry Kless

New World Order

See description in video section under Alfonso Alvarez.

1991, color/so, 9m, \$20 Home Use; \$45 Other

Bill Knowland

Implosions

See film section of this catalogue for description.

1978, color/so, 8m, \$50

Undertow

See film section of this catalogue for description.

1980, color/so, 15m, \$50

Freeform

See film section of this catalogue for description.

1983, color/so, 16m, \$50

Masks of Illusion

See film section of this catalogue for description.

1986, color/so, 8m, \$50

The Idea

See film section of this catalogue for description.

1990, color/so, 20m, \$80

Ken Kobland

Frame

See film section of this catalogue for description.

1977, color/so, 10m, \$25 Home Use; \$50 Other

Vestibule (In 3 Episodes)

See film section of this catalogue for description.

1978, color/so, 24m, \$25 Home Use; \$50 Other

Landscape and Desire

See film section of this catalogue for description.

1981, color/b&w/so, 55m, \$55 Home Use; \$75 Other

The Communists Are Comfortable and Three Other Stories

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line Use; \$150

I am trying to articulate, through the use of landscape and monologue, a sense of human "fatality," a sense of the inevitable failure of idealism; inevitable because its fate is in people, and their foibles.

The films' imagery is drawn from personal memory, urban housing project landscapes, social history, dreams, HUAC testimony, apartment interiors, a "woods." The "Other Stories" (the monologues) are formed out of the male-gender rhetoric of success and defeat, of dealing and "getting-by."

"The sadness of lost ideals and forgotton hope...through a stream of images and sounds that relate to one another in allusive, ambiguous, even mysterious ways. Its power lies in its resonant visual design, its subtle moods, and the precision of its gentle, almost musical passage across the screen."

—David Sterritt

1984-1988, color/b&w/so, 66m, \$50 Home Use; \$75 Other

Berlin: Tourist Journal

Die da druben und Das da unter alles.

(Those over there and that beneath all).

I spent eight months in Berlin (West) as a DAAD fellow; a true "guest" arbeiter, in 1986-1987. I wanted to send something back, to respond in some way about how it made me feel. I wanted to describe the "land-scape" of contemporary Berlin, which immediately means "dichotomy" and invoking the imaginary; the landscape that isn't there as well as the one that is.

Screenings: Berlin Film Festival; New Television, PBS.

1988, color/b&w/so, 19m, \$25 Home Use; \$50 Other

Alexis Rafael Krasilovsky

End of the Art World

See film section of this catalogue for description.

1971, color/so, 35m, \$69.95

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See film section of this catalgue for description.

1975, color/so, 21m, \$59.95

Mr. Boogie Woogie

Starring Mose Vinson, Memphis Slim and Ma Rainey II; produced by Ann Rickey; directed by Alexis Krasilovsky.

"A straightforward look at blues pianist Mose Vinson—the interviews from his boyhood home in Mississippi intercut with the man at his piano, singing in his soulful wail, which is where he really shines." —L.A. Weekly

"'We called him Mr. Boogie Woogie,' Memphis Slim explains, in his affectionate tribute to his less successful colleague...Vinson's Holly Springs boyhood as the son of a Saturday Night musician, his failure as a sharecropper, his involvement with the Baptist church, his lonely life now...all are captured with striking visuals...The intimacy that the small-format video medium can provide is displayed here to its fullest extent...Vinson's world is beautiful, troubled, and important." -Film Library Quarterly

1978, color/so, 30m, \$49.95 Home Use; \$150 Other

Beale Street

Co-directed by Alexis Krasilovsky, Ann Rickey and Walter Baldwin.

Beale Street is where W.C. Handy wrote the blues, where Boss Crump abused his power, and where Martin Luther King marched days before his death in 1968. In the making of our oral history, we went to the Beale Streeters who knew and loved it best, including B.B. King, the Hooks Brothers, Bobby Blue Bland, Prince Gabe, Maurice "Fess" Hulbert and Rufus Thomas, and we included rare footage of King's march.

"The memories that we have—we older ones that's been around—the contributions that, you know, have gone out to the world from this place—they sure shouldn't be left to die."—B.B. King

1981, b&w/so, 28m, \$49.95 Home Use; \$150 Other

Just Between Me & God

See film section of this catalogue for description.

1982, color/so, 8m, \$29.95 Home Use; \$100 Other

Inside Story

Produced and directed by Alexis Krasilovsky. Camera: Ramzy Telley and Alexis Krasilovsky. Music: Herbert Krill. Sound Design: Gary Graham.

The first boroscoped art video, incorporating footage of the videomaker's cervix.

"So you criticized the way I handled the videotape.

Well, you couldn't deal with it.

What did you do about it?

Where were you when I was making this?

Where were you when I want-

ed to have a baby?

Why didn't you come?

Why didn't you come inside me?

Your airplane is soaring through my vagina.

Your airplane is soaring through my nostrils.

Your airplane is coming through my ears.

Don't leave me.

Don't take it out of me.

Sure I'm a feminist,

but I don't want to be different.

I want to love you.

I want to love you."

(from the soundtrack of INSIDE STORY)

1983, color/so, 8m, \$29.95 Home Use; \$100 Other

Exile

See film section of this catalogue for description.

1984, color/so, 28m, \$49.95 Home Use; \$135 Other

What Memphis Needs

See film section of this catalogue for description.

1991, color/so, 6m, \$25

George Kuchar

Hold Me While I'm Naked

See film section of this catalogue for description.

1966, color/so, 15m, \$35 Home Use; \$45 Other

Pagan Rhapsody

See film section of this catalogue for description.

1970, color/so, 23.5m, \$40 Home Use; \$50 Other

Portrait of Ramona

See film section of this catalogue for description.

1971, color/so, 25m, \$40 Home Use; \$50 Other

A Reason to Live

See film section of this catalogue for description.

1976, b&w/so, 30m, \$40 Home Use; \$50 Other

I, an Actress

See film section of this catalogue for description.

1977, b&w/so, 10m, \$25 Home Use; \$35 Other

Wild Night in El Reno

See film section of this catalogue for description.

1977, color/so, 6m, \$20 Home Use; \$30 Other

Forever and Always

See film section of this catalogue for description.

1978, color/so, 20m, \$40 Home Use; \$50 Other

The Mongreloid

See film section of this catalogue for description.

1978, color/so, 10m, \$25 Home Use; \$35 Other

Blips

See film section of this catalogue for description.

1979, b&w/so, 30m, \$40 Home Use; \$50 Other

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The Nocturnal Immaculation

See film section of this catalogue for description.

1980, b&w/so, 27m, \$40 Home Use; \$50 Other

Yolanda

See film section of this catalogue for description.

1981, color/so, 22m, \$40 Home Use; \$50 Other

Cattle Mutilations

See film section of this catalogue for description.

1983, color/so, 25m, \$40 Home Use; \$50 Other

X-People

See film section of this catalogue for description.

1985, color/so, 25m, \$40 Home Use; \$50 Other

Ascension of the Demonoids

See film section of this catalogue for description.

1986, color/so, 46m, \$55 Home Use; \$65 Other

Note: The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

The Desperate and the Deep

A husband and wife travel by ship to Egypt with their son and encounter the sinister as nature assaults their vessel with tempest and marital tensions. The extreme low budget of this film proved to be an asset.

1975, b&w/so, 21m, \$40 Home Use; \$50 Other

Prescrition in Blue

A female sex therapist throws herself into her work with wicked abandon and confronts the masochism of her 9-to-5 job...with plenty of overtime.

1978, b&w/so, 20m, \$40 Home Use; \$50 Other

The Woman and the Dress

The script is from a 1940s drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

1980, color/so, 14m, \$30 Home Use; \$40 Other

La Noche d'Amour

Hollywood, where legends are born and souls die in the hell fire of licking tongues that aim to please where it hurts most.

1986, color/so, 18m, \$40 Home Use; \$50 Other

Insanitorium

The beast within and without makes an attempt to fuse with culture and the denizens of a Frankensteinian legacy.

1987, color/so, 28m, \$40 Home Use; \$50 Other

Summer of No Return

Can we ever retrace the steps it takes to progress downward to the meat-beaten path of our youth when not even Jehovah can jive to what we juke?

1988, color/so, 30m, \$40 Home Use; \$50 Other

La Verbotene Voyage

This 45-minute production in black and white and also color was made with my film stu-

dents and features an international and attractive cast of characters aboard an ocean liner of large dimensions. The ship eventually is torn apart with romantic intrigue and labor revolts and the few tattered, yet still attractive, survivors confront the dawn of a new and natural dominion.

1989, color/b&w/so, 45m, \$50 Home Use; \$60 Other

Carol Leigh

aka Scarlot Harlot

Safe Sex Slut

This collection of music videos and comedy spots includes the title song SAFE SEX SLUT as well as POPE, DON'T PREACH, I'M TERMINATING MY PREGNANCY; BAD LAWS (based on "Bad Girls"); and THE STAR SPANGLED BANNER with Scarlot Harlot and the Sisters of Perpetual Indulgence Unincorporated. Includes clips of talk show appearances on Geraldo, Nightline, and The Late Show with Arsenio Hall.

Distributed as part of VIDEO AGAINST AIDS by Video Databank.

Shown: The Montreal 5th International AIDS Conference; Paradiso, Amsterdam; Deep Dish; New Museum of Contemporary Art, N.Y.

1987, color/so, 30m, \$30

Die Yuppie Scum

"Leigh's unique guerrilla-style coverage of events has met its match in this impressionistic melange of events and happenings during the 1988 Anarchist Conference in San Francisco." —Film Arts Foundation

Includes commentary on the nature of anarchy as well as footage of the aftermath of the Berkeley riots with musical interludes by the Yeastie Girlz, Blue Vulva Underground, Dead Silence, and Mourning Sickness.

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Shown: Hometown U.S.A. (finalist); Athens International Film Festival; Film Arts Festival, S.F.; 2nd International Film and Video Festival, Kupio, Finland.

1989, color/so, 30m, \$30

Outlaw Poverty, Not Prostitutes

Documentary of the 1989 World Whores' Summit in San Francisco. Prostitutes and activists from Thailand, Korea, Amsterdam and other countries report on immigration, health care, and human rights as they affect prostitutes.

Shown: International Women's Day Video Festival, 1990; Deep Dish TV; DC-TV's Wham; S.F. Lesbian and Gay International Film Festival.

1989, color/so, 21m, \$30

Spiritual Warfare: The G.H.O.S.T.* Campaign

*Grand Homosexual Outrage at Sickening Televangelists

Documents the Halloween 1990 confrontation between Larry Lea's Commandos for Christ and several thousand San Franciscans as Lea's "prayer warriors" invade San Francisco to exorcise the demons from the Bay Area. Includes mainstream media coverage, interviews, speeches, and street theater by the Pink Jesus (Gilbert Baker); Sadie, Sadie, the Rabbi Lady (Gil Block); and Ms. Harlot, dancing nude with a live snake. Wild and shaky!

Award: Most Outstanding Tape, Video Witnesses Festival of New Journalism, Hallwalls Contemporary Arts Center, Buffalo, N.Y.

1990, color/so, 28m, \$30

Taking Back the Night

Scarlot Harlot attends San Francisco's Take Back the Night (December, 1990), a march in remembrance of the 14 female college students murdered for being feminists in the previous year's Montreal Massacre. This intimate and dynamic documentary reveals a variety of reactions by women to the violence, with an emphasis on the perspectives of strippers and sexual rights activists. Leigh encounters a series of conflicts in regard to the presence of men and clashes between sex workers and anti-porn feminists. An excellent feminist discussion

Shown: Women's Internation Film and Video Festival; W.O.W. Cafe, N.Y.

Award: Most Outstanding Tape, Video Witnesses Festival of New Journalism, Hallwalls Contemporary Arts Center, Buffalo, N.Y.

1990, color/so, 28m, \$30

Whores and Healers

A 1990 compilation addressing the role of prostitutes and women as healers and teachers. This piece includes CALPEP (CALIFORNIA PROSTITUTES' EDUCATION PROJECT), an insider's look at a model HIV-prevention/education program designed and implemented by prostitutes and ex-prostitutes for prostitutes, IV-drug users, and their partners; POCAAN (People of Color

Against AIDS Network); the Yeastie Girlz' safe sex rap, PUT A LID ON IT; Scarlot Harlot's SAFE SEX SLUT; prostitutes at the 6th International AIDS Conference; and interviews with women from Thailand and Brazil. An excellent educational tool—inspirational and informative, recommended for health, sex, and service classes and programs.

1990, color/so, 28m, \$30

Yes Means Yes, No Means No

This powerful interracial daterape drama was written and co-directed by San Francisco performance artist Dee Russell.

Both the *S.F. Sentinel* and the *S.F. Weekly* said it was the best of the Mill Valley Film Festival. Russell and Leigh provide a groundbreaking portrayal of sexual assault and a sharp satire on interracial sexual perceptions.

Award: First Prize for Fiction, Visions of U.S., American Film Institute.

1990, color/so, 8m, \$30

Whore in the Gulf

After January 15, 1991, Leigh started producing this weekly alternative to mainstream Gulf Crisis coverage with a decidedly irreverent slant. In response to censorship and the nationalistic zeal produced by the networks, Leigh documents the Bay Area anti-war movement. Children, the elderly, people of color, women, lesbians, gays, and white men discuss their views on world peace, Saddam Hussein, the growth of fascism in America, sexual abuse of women by men in the military, and activism in the '90s. Includes music videos, peace-positive propaganda, and CNNrevised and improved!-as well as street theater by A.W.O.L.

(Artists and Writers Out Loud) and a video billboard assembled by Break the Media Blockade (uncensored news and rumors by family and friends of those on the front lines).

1991, color/so, 30m, \$30

Maurice Lemaitre

Le Film Est Deja Commence?

LE FILM EST DEJA COMMENCE? (IS THE FEATURE ON YET?) is the first attempt to break the tradition of normal filmic representation.

This film takes different filmic elements—sound, image, screen, theater—and disrupts them separately. It reintegrates them in a complex theatrical combination that includes:

- 1. Image in an accelerated montage, out of sync with the sound. The image itself is drawn on, with abstract motifs and symbols that add to its meaning.
- 2. Sound that is conceived as independent. It is an aesthetic and economical commentary on the art of film; a description of an imaginary film screening inspired by Joyces' writing; an a priori introduction to the different criticisms—aesthetic or political—that one can make about film. All of this is mixed with a new music: lettrism.
- 3. The elevation of the screen to the level of star. The introduction of a new aesthetic of the screen (the screen as more than mechanically perfect, as

the screen throws the image into relief), that plays a role in the new cinematographic combination.

4. The introduction in the theater of actors, who relate to themselves and to the film.

Each videocassette copy is signed and dated by the film-maker.

1951, b&w/so, 60m, \$150 Home Use; \$400 Other

Julia Lesage

El Crucero

Camera and interviews by Nicaraguan videomakers Amina Luna and Miriam Carrero. Music by Paul Hertz. Translation, image- processing, editing, and direction by Julia Lesage.

This is a documentary taped in Nicaragua in September, 1984, on one coffee plantation, El Callao. The tape presents four "movements," each in a different documentary style, to capture different aspects of life and politics on that farm. Each movement also incorporates different sound/image relations, so as to provoke a consideration of how we "translate" media information about other countries and how documentaries convey social relations in general.

1987, color/so, 59m, \$30 Home Use; \$60 Other

Saul Levine

A Few Tunes Going Out

Includes BOPPING THE GREAT WALL OF CHINA BLUE, GROOVE TO GROOVE, and A BRENNEN SOLL COLUMBUSN'S MEDINA.

See film section of this catalogue for descriptions.

1979-1984, color/so/si, 31m, \$35 Home Use; \$100 Other

Departure

See film section of this catalogue for description.

1976-1984, color/so, 30m, \$30 Home Use; \$100 Other

Two Films: Preview and Notes After Long Silence

See film section of this catalogue for descriptions.

1989, color/so, 26m, \$35 Home Use; \$100 Other

Paul Lundahl

Four Films on Tape

FIVE-MINUTE MEMORY: Composed of two films combined specially for video release. The first is a tribute to the films of Maya Deren. The second is a non-narrative film essay on the image of Ronald Reagan followed by a man with a briefcase while joking about outlawing Russia forever in the infamous "five minutes" speech.

ASLEEP AT WAR: The dreaming sequence of the multimedia performance "Caswallon the Headhunter" by Jane Brakhage. Composed of time-lapse studies of the body at sleep.

PARALLEL FAUST: Filmed in the fall of 1986 to document the production of FAUSTFILM: AN OPERA by Stan Brakhage. The film is in the form of an experimental documentary, weaving an explication of the working methods of one of cinema's most acclaimed artists with fleeting eye-scan blurrings and memory shifts into a film/testament of the creative process.

THE FALL: During a walk through a forest at dusk, ochre streets catch flame, and dolphins exchange a fury with children who watch them through broad windows connecting their respective enclosures. Rounded like a palindrome, the film forms a direct personal response to the 1980s American wealth/death and popular despair.

1986-1989, color/b&w/so, 18m, \$25 Home Use; \$50 Other

Danny Lyon

Soc. Sci. 127

See film section of this catalogue for description.

1969, color/b&w/so, 21m, \$59

Llanito

"LLANITO deals only with people who operate on the fringes of society: Indians (native Americans), Chicanos and a group of retarded Anglos. Their collective martyrdom to American society is symbolized by the summary of Christ's passion as recounted by one of the retarded boys, Joe Hagerty,

unquestionably one of the most bizarre religious testaments ever recorded."—Pam Allara, Tufts University

With a child Willie in his film debut, the first of the "New Mexico Trilogy."

1971, b&w/so, 51m, \$59

El Mojado

Long before Amnesty...

"Lyon juxtaposes the labors of a Mexican worker in America with the activities of the border patrol—Eddie, the film's protagonist, represents the heroic ideal, his walk through the desert taking on the quality of an epic journey through hostile territory." —Karen Cooper, Film Library Quarterly

1974, color/so, 15m, \$59

Los Ninos Abandonados (The Abandoned Children)

Spanish with English subtitles.

See film section of this catalogue for description.

1975, color/so, 63m, \$59

Little Boy

See film section of this catalogue for description.

1977, color/so, 54m, \$59

El Otro Lado (The Other Side)

Spanish with English subtitles.

See film section of this catalogue for description.

1978, color/so, 60m, \$59

Dear Mark

"Lyon's homage to sculptor Mark di Suvero, in which the 'heroic' image of the artist at work is ironically undercut by the soundtrack of a Gene Autry radio episode." —Allara

1981, b&w/so, 15m, \$49

Born to Film

See film section of this catalogue for description.

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1982, b&w/so, 33m, \$59

Willie

See film section of this catalogue for description.

1985, color/b&w/so, 82m, \$59

Special Package: All the above nine tapes are available for \$509.

Eric Metzgar

Gypsies: The Other Americans

Celebrated ethnographic film about a tribe of ethnic Gypsies (Rom) living in Los Angeles, California. Shows traditional customs and daily activities of this often-stereotyped and littleunderstood minority. The wedding of two thirteen-year-old children, complete with timeless customs, seems to belie any discussion of change, but life is changing for these people. There is less wandering, children are receiving better educations and men's and women's roles are adapting more and more to American lifestyles. Narrated by a Gypsy man and wife. Subtitles are provided when dialogue is in Romanes-the Gypsy language.

Award: Cine Eagle, 1976.

Shown: PBS, Channel 68, L.A., 1975; Margaret Mead Film Festival, 1978; Royal Anthropological Institute Film Festival, England, 1980; International Gypsy Film Festival, L.A., 1984.

b&w/color/so, 50m, \$30 Home Use; \$80 Other

Lamotrek: Heritage of an Island

Documentary about the Micronesian Island of Lamotrek in the Pacific Ocean which explores the relationship between traditional island skills and the spirit world of Lamotrekan mythology. Focuses on the ancient skills of "Rong"-specialized knowledge of art and magic involved with navigation, warfare, canoe building, fishing, dancing, weather control, weaving, medicine making, and agriculture. As a result of increasing contact with modern influences from the outside world, the spirits of "Rong" and the skills associated with them have been on the decline. Translations of dialogue, songs and chants are given in subtitles.

color/so, 27m, \$30 Home Use; \$80 Other

Morris Productions

What Every Woman Should Know About a Man...From a Man's Point of View—Of Course!

Discover what turns men on and what doesn't. How does a man really view love, marriage...and sex? These questions and many more are answered in an in-depth, uncensored interview with 17 men of different backgrounds who have their own views and ideas about relationships in the '90s. This home video contains a message for all women today who want to establish a relationship or who are presently in a relationship and need answers. Attractively packaged in a four-color process sleeve, this tape is the perfect gift.

"A true look at today's men." — The Jenny Jones Show

"Fantastic!" —The Maury Povich Show

1991, color/so, 45m, \$19.95 Home Use; \$11.97 Other

Michael Mullen

Graceland

A video story of a trip to Graceland by conceptual artist Michael Mullen. The film is like a story told at a party. Like Eno's music, it stands up to close scrutiny, but doesn't demand it.

"A welcome and natural expansion by Mullen from writing and photography into the medium of video." —Regis Johnson

1989, color/so, 120m, \$30 Home Use; \$55 Other

When Steve Was Dancing

Friends together. Steve dances. As simple as that. As complex as the ice on a frozen pond.

1991, color, 120m, \$50 Home Use; \$75 Other

Richard Myers

Jungle Girl

See film section of this catalogue for description.

1984, b&w/so, 100m, \$90 Home Use; \$150 Other

Moving Pictures

See film section of this catalogue for description.

1990, b&w/so, 100m, \$90 Home Use; \$150 Other

Albert Gabriel Nigrin

Experimental Films by Albert Gabriel Nigrin Volume #1:

Includes STRIPE TEASE, GRADI-VA, DOT 2 DOT/TETE A TETE, and AURELIA (OR ECHO IN HER EYES: PART 3).

See film section of this catalogue for descriptions.

1983-1985, color/b&w/so, 60m, \$100 Home Use; \$250 Other

Experimental Films by Albert Gabriel Nigrin Volume #2:

Includes AURELIA, SPIN ME ROUND & SHAKE WELL, and BRAINWASHING.

"AURELIA hurls the telltale images at us—almost like poetry can collide words. Ordinary cause and effect are way back in the very depths of the movie, while on the screen a new system takes over... The film itself is black and white, grainy, rough, with a hand-hewn quality like a drawing or poem that had been scratched on the back of a used envelope with a pencil... You'll enjoy it and appreciate it. I did." —Jason Kaufman, *The Inside Beat*

See film section of this catalogue for descriptions of SPIN ME ROUND & SHAKE WELL and BRAINWASHING.

l985-1987, b&w/color/so, 25m, \$75 Home Use; \$200 Other

Experimental Films by Albert Gabriel Nigrin Volume #3:

Includes YOU ARE HERE -X-MARKS THE SPOT and TERRAIN VAGUE. See film section of this catalogue for descriptions.

1986-1987, b&w/so, 23m, \$75 Home Use; \$200 Other

The Burning Text

See film section of this catalogue for description.

1988, color/b&w/so, 13m, \$60 Home Use; \$125 Other

Rummage

Assistant Director: Irene Fizer. Voiceover: Mac Dettman.

RUMMAGE is intended as an experimental documentary of the legendary Visiting Nurse Association of Somerset Hills Rummage Sale that takes place in Far Hills, New Jersey every first weekend in May and October. RUMMAGE, shot over the past three years on Tri-X black and white film stock, captures the full range of emotions and gestures at the sale: the shouts of anticipation when the tents open in the morning; the mulling over unidentifiable objects; the fierce competition for bargains; the frustration over long waits to enter popular departments such as "Kitchen Goods" and "Women's Clothing"; and the plastic flaps of the tents rising in the wind-revealing and concealing the buyers within. The soundtrack primarily consists of an interview with Mac Dettman-a venerable member of the Rummage Sale staff. At certain points this interview is in synch with the images, at others it is not. The soundtrack also consists of ambient sounds from the sale: hamburger orders, questions about price, haggling over broken merchandise, etc.

Shown: Ann Arbor 8mm Film and Video Festival, 1989; Bruxelles International Super 8mm Film and Video Festival, 1989; Maxwells, NJ, 1989; Millenium, NY, 1990. **NIGRIN**

Other distribution: A.G. Nigrin, Light Pharmacy Films, New Brunswick, NJ.

1989, b&w/so, 25m, \$100 Home Use; \$250 Other

Art, Empire, Industry

See film section of this catalogue for description.

1990, color/so, 13m, \$40 Home Use; \$100 Other

Echolalia

See film section of this catalogue for description.

1990, b&w/so, 13m, \$40 Home Use; \$100 Other

Jerry Orr

Reading 1974: Portrait of a City

With Gary Adlestein, Costa Mantis and Jerry Orr. Sound: Ida

Since its release, READING 1974 has been widely shown at some of America's most prestigious film festivals, museums (e.g. MOMA in N.Y.), libraries, universities and schools of architecture. Aesthetically, the film comes out of the City Symphony tradition that began in Europe in the 1920s; it shares with these older films a basically formalist/experimental approach to montage and cinematography. Also, READING 1974 is a valuable document of American and Pennsylvanian history: It captures the visual essence of the urban center of Pennsylvania Dutch (Deutsch/German) culture moments before its dissolution, by way of rapidly encroaching suburban Philadelphia, into the East Coast megalopolis.

"So exotic and oozing with character, I forgot I was looking at my own culture. Unforgettable and beautifully bizarre." —Mike Kuchar

"Very impressive...one of the best of its kind I've seen." —Bill Judson, Museum of Art, Carnegie Institute

One of "the most original and interesting American independent feature-length films of 1975." —Film Comment

1975, color/so, 56m, \$50 Home Use; \$100 Other

Ritual for a Split Shadow

A video composed of two layers of 16mm film shot in the mid-'70s. One layer is a hand-painted film made by Ida Orr; the other layer is a compilation of home movie footage, and outtakes of "early" works rephotographed and edited in Super 8. This work struggles with issues of internal gods and devils as they impact upon perception, thought and action in the shaping of a personal worldview. The soundtrack was composed in a small midi studio using Dr. T's computer-based Programmable Variations Generator and drives the imagery to its inevitable, ambivalent conclusion.

1990, color/b&w/so, 12m, \$35 Home Use; \$70 Other

Sunday Drive

The work combines two layers of Super 8 imagery (one of the sun filmed through trees at 24 fps and one of a tree shot with single frame bursts), and one layer of computer-generated graphics. The inspiration for the work was twofold: 1) the phantasmagoric closed-eye imagery created by the sun while riding in an automobile traveling at varying speeds during late afternoon and 2) a statement by writer Tom Robbins: "Make friends with the snake and set up our computers among the wild apple trees." The soundtrack was developed using both natural and synthesized sounds to collaborate expressively with the "inner" vision.

1990, color/so, 8m, \$30 Home Use; \$45 Other

Fred Padula

Two Photographers: Wynn Bullock and Imogen Cunningham

A humorous and revealing dialogue between these two unique artists. We get to share with them and witness that moment as they create photographs that later become classic additions to their portfolios. Many of Wynn's and Imogen's photographs are included in the film, along with very candid and personal discussions with each of the artists about their experiences, philosophies, and their work.

1967, b&w/so, 29m, \$29 Home Use; \$49 Other

Three Films by Fred Padula

Includes EPHESUS, LITTLE JESUS (HIPPY HILL) and DAVID AND MY PORCH.

See film section of this catalogue for descriptions.

1965-l969, b&w/so, 31m, \$29 Home Use; \$49 Other

El Capitan

See film section of this catalogue for description.

color/so, 60m, \$39

Tom Palazzolo

Caligari's Cure

See film section of this catalogue for description.

1982, color/so, 70m, \$50

Lilly's World of Wax

See film section of this catalogue for description.

1987, color/so, 28m, \$50

Gay Chicago: Two Films

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GAY PARADE—GAY FOR A DAY: The parade kicks off to wild enthusiasm and color. The filmmaker joins a float to get the participants' perspective; suddenly a group of hostile youths appear and throw an egg at the filmmaker. It hits him in a surprising place. The film ends on a high note with the rousing song "When Johnny Comes Marching Home."

COSTUMES ON REVIEW: A great gay Halloween party is marred by the appearance of a showstealing contestant in the costume competition. Felicia the MC and creator of Chicago's very large "Costumes on Review" is forced to disqualify the wayward mystery contestant for hogging the runway, spotlight and the applause of the audience. Felicia must then face the boos of the crowd-until he turns the crowd around with a plan to support gay events, not "tear them down." It's only a partial victory, though, as the mystery contestant is given an award by the jury even after Felicia has disqualified him/her.

color/so, 45m, \$50

Naked Chicago: Three Films

Includes SNEAKIN' AND
PEAKIN', I WAS A CONTESTANT
AT MOTHER'S WET T-SHIRT
CONTEST and HOT NASTY.

See film section of this catalogue for descriptions.

1975-1977, color/so, 55m, \$50

Palazzolo's Chicago

Four fun films on Chicago—the real America.

Includes YOUR ASTRONAUTS; JERRY'S; THE TATTOOED LADY; ENJOY YOURSELF, IT'S LATER THAN YOU THINK. The astronauts visit and America fantasizes about lift off. Then we visit JERRY the screaming deli owner. Then off to the local run-down amusement park to visit THE TATTOOED LADY— who tells us her story. Finally we join an old folks' picnic run by the Democratic Machine and watch old folks have fun even in the face of insensitive political hacks.

See film section of this catalogue for additional descriptions.

color/so, 60m, \$50

Palazzolo's Underground Shorts from the '60s

Includes HE, O, THE BRIDE STRIPPED BARE, LOVE IT/LEAVE IT, VENUS ADONIS, and CAMPAIGN.

See film section of this catalogue for descriptions.

1966-1973, color/so, 75m, \$75

Lyle Pearson

City Gardens

First there was animation, then claymation. Now—plantation. Will my ivy learn to play guitar? Will the lady in red (a jalapeno pepper) find her mate? I didn't exactly make this film, but one late afternoon when I wasn't completely there, my house-plants sort of did, to the music of the Northwest's premier musical group, Applied Science.

color/so, 12m, \$50

Three Films by Lyle Pearson

Includes AHEAD IN PARIS, THE GRAND CANARY and THE SECRET OF QUETZALCOATL.

See film section of this catalogue for descriptions.

color/so, 13m, \$50



Principles of Harmonic Motion by Leighton Pierce

Leighton Pierce

On the Road Going Through and You Can Drive the Big Rigs

While interweaving complex images, a dense stereo soundtrack and brief interviews with local people, ON THE ROAD GOING THROUGH is designed to provide a portrait of a fragment of rural life in Iowa. With traffic on the road functioning as the drone, ON THE ROAD GOING THROUGH creates a meditative, impressionistic view of a composite small town in Iowa. While actually shot in many towns, the tape implies a unified single town that is, after all, consistent with the subjects' shared concerns. The people

talk about kids, dogs, traffic and storms as traffic repeatedly passes by in the background.

Awards and screenings: Independent Focus, WNET; Second Place, Marin County Film Festival; Director's Choice, Sinking Creek Film Festival; Director's Choice, Black Maria Film Festival; BACA; NO-TV.

See film section of this catalogue for description of YOU CAN DRIVE THE BIG RIGS.

1987-1989, color/so, 30m, \$50 Home Use; \$150 Other

Breathe In; Breathe Out

A collection of five films including THURSDAY, WHAT'S LEFT IS WIND, RED SWING, AND SOMETIMES THE BOATS ARE LOW and HE LIKES TO CHOP

DOWN TREES.

See film section of this catalogue for descriptions.

1980-1991, color/so, 25m, \$50 Home Use; \$150 Other

Principles of Harmonic Motion

Part 1: If With Those Eyes and Ears

Part 2: No Green at Ease in the Margins

Part 3: Principles of Harmonic Motion and Epilogue—White Picket Fence

While not addressing the issue in a very overt manner, this piece has something to do with the thrilling and "awful" process of actively engaging in perception and how we oscillate between forgetting and remembering that activeness as we age. In PRINCIPLES OF HARMONIC MOTION, I take a paint-

PIERCE

erly approach to the image and rely on a subtle but carefully composed stereo soundtrack to amplify the sense of physical and psychological space. The images, sounds and structure are sometimes somewhat abstract while preserving a strong grounding in representation. Before the entire piece was finished I released parts 1 and 2 separately.

Awards and screenings: Independent Focus, WNET; Infermental; Athens Film Festival, Cash Award; Great Lakes Film Festival, Cash Award; Osnabruck; Black Maria Film Festival; Humboldt Film Festival, Cash Award; Charlotte Film Festival, Cash Award; Sinking Creek Film Festival, Cash Award.

1991, color/so, 22m, \$50 Home Use; \$150 Other

Dana Plays

Selected Films

Includes ARROW CREEK, DON'T MEANS DO, SHARDS, VIA RIO and ACROSS THE BORDER.

ARROW CREEK is a Neo-Western filmed at Crow Agency, Montana, in which the Indians are cowboys.

DON'T MEANS DO: "A picture of a simple and genuine encounter, in the light of a gentle afternoon, between the moods of child and adult." —David Heintz

SHARDS: Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

See film section of this catalogue for descriptions of VIA RIO and ACROSS THE BORDER.

1978-1988, color/so, 35m, \$35 Home Use; \$70 Other

Zero Hour

See film addendum for description.

1992, b&w, 30m, inquire for sale price

Ralph Records

Moleshow and Whatever Happened to Vileness Fats?

Beginning in the fall of 1982 and on through the summer of 1983, The Residents, along with a troupe of dancers, prop movers and performers, including master of ceremonies Penn Jillette, toured the West Coast of the United States and extensive regions of Europe with the elaborate stage presentation of THE MOLESHOW.

Playing to sold-out houses throughout their trek, The Residents provided the musical backdrop for what was considered one of the most primitive yet technologically advanced displays of live-on-stage storytelling known in the history of the modern arts.

In this video collage presentation of THE MOLESHOW, a combination of computer-generated animation and live footage taken from various performances brings together this highly entertaining presentation.

Originally conceived as a full length video in 1972, WHATEV-ER HAPPENED TO VILENESS FATS? was the combination of a wildly passionate love affair, a twisted night club and the tortured relationship between frightening Siamese twins. While this version never met completion, a compilation of lengths of footage was assem-

bled over ten years later and a newer version of the story, WHATEVER HAPPENED TO VILENESS FATS? was superbly realized. This parade of breathtaking imagery includes just about every facet of visual and musical mood from sweetly romantic to disturbing and reckless.

1972-1984, color/b&w/so, \$35 Home Use; \$70 Other

Video Voodoo

From the permanent collection of the Museum of Modern Art in New York, this well rounded retrospective of visual works by The Residents was created as a video celebration of the thirteenth anniversary of the inception of the musical group The Residents and the founding of their recording label, Ralph Records.

During these thirteen years, many different areas of experimental visual and musical expression were explored and documented.

This entertaining collection of shorts and excerpts serves well to show the diversity and provocative nature of this sometimes startling and always brilliant group of modern artists.

- 1) IT'S A MAN'S MAN'S MAN'S WORLD: This interpretation of the James Brown tune combines computer graphics and live action visuals.
- 2) EARTH VS. FLYING SAU-CERS: Computer graphics are the vehicle for this stylish short, a sample of a full length video piece, "Science Fiction's Greatest Hits."
- 3) ONE-MINUTE MOVIES: Three of the lengthiest one-minute mini featurettes imaginable.
- 4) HELLO SKINNY: An eerie documentary of this true-life character, dark and haunting.
- 5) Excerpt from the MOLE-SHOW (Smack Your Lips): Wit-

ty computer graphics and footage taken live from various performances of the 1982/83 tour of The Residents' MOLE-SHOW.

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- 6) Excerpt from VILENESS FATS (Eloise): A tiny sample of the full-length melodrama of dark performance and passion, WHATEVER HAPPENED TO VILENESS FATS?
- 7) THE THIRD REICH AND ROLL: A mini collection of black and white stunning, twisted imagery.
- 8) SONGS FOR SWINGING LAR-VAE: Music by Renaldo and The Loaf is the backdrop for this true-life saga of child abduction

1975-1980, color/so, 30m, \$25 Home Use; \$50 Other

The Cabinet of Dr. Caligari

Original score by Clubfoot Orchestra.

The 1919 German film THE CABINET OF DR. CALIGARI stunned audiences and overwhelmed the cinematic community with its highly disturbing drama and psychotic overtones. The stir it caused with its sharp contrasting shadows and storyline of twisted mind marked film history and an expressionistic masterpiece was born.

Now, 70 years later, this still-horrifying depiction is once again brought to the forefront of modern visual landscaping through the brilliant compositional mastermind of Richard Marriot and the equally brilliant musical talents of his comrades, The Clubfoot Orchestra.

Under the baton of Steed Cowart, the marvelously moving soundtrack lends itself perfectly to the silent film of the Bauhaus era and weaves its way through the film with lilting ac-

RE/SEARCH

companiment and startling performance. After only one viewing, it will be impossible to imagine this film with any other soundtrack and through the marriage of this tangled web of classic horror and the intoxicating eclectic score, one will be hard pressed to find any other cinematic endeavor that has withstood the test of time.

1919-1988, b&w/so, 52m, \$25 Home Use; \$50 Other

Karen Redgreene

Shaman Chanted Evening

Wacky, witty, tragic and comic, SHAMAN CHANTED EVENING is a psychodramatic teleplay in which the producer vies with interpersonal and career issues upon the ground of a fractured psyche. Redgreene portrays six characters, each following a contorted path towards a personal nirvana that results in a clash between the hyper-real and hyper-artificial. These extreme and desperate figures ultimately prove that standing up to one's anima/animus can be fun

Shown: Low End Video; Video Refuses, S.F.; The Kitchen, N.Y.

1991, color/so, 27m, \$30 Home Use; \$60 Other



Shaman Chanted Evening by Karen Redgreene

Re/Search Publications

Pranks!

Directed, photographed and edited by Leslie Asako Gladsjo. All subjects interviewed by Andrea Juno and V. Vale.

Re/Search Publications is proud to present its first foray into video production. This lively exploration into the strange and wonderful phenomenon of pranks features five artists/pranksters whose extreme and subversive (yet humorous) acts challenge the boundaries of social and artistic acceptability. In their own words, these cultural saboteurs describe their daring activities

and share intimate personal insights into their incendiary motives.

PRANKS! features:

Joe Coleman, a savagely intense painter and performance artist, who went from wreaking explosive havoc on his New Jersey hometown to scaring the living daylights out of the polite New York art world.

Mark Pauline, the founder of Survival Research Laboratories, discussing billboard modifications and other subversive acts of his misspent youth.

Karen Finley, the provocative and controversial New York performance artist who has delighted and shocked audiences of all kinds, discussing food, dwarves, butt hairs and other essential subjects. Frank Discussion, leader of San Francisco's seminal punk band the Feederz, relating hilarious exploits with dead animals and offering useful advice to bored prisoners of alienated labor.

Boyd Rice, perpetrator of all kinds of practical jokes, describing the various diabolical ways by which he enlivened his teenage years (and Betty Ford's visit to San Diego...).

1988, color/so, 30m, \$24 Home Use; \$60 Other

Peter Rose

Two Works by Peter Rose: Digital Speech and The Pressures of the Text

DIGITAL SPEECH uses a traveler's anecdote, a perverse variant of a classic Zen parable, as a vehicle for an exploration of language, thought, and gesture. The tape plays with the nature of narrative, with ways of telling, performing, and illustrating, and uses nonsense language, scat singing, and video rescan for comic comment.

Awards and screenings: Festival Award, Three Rivers Arts Festival; Athens Award, Athens Video Festival; Broadcast on PBS in N.Y., Boston, and L.A.

THE PRESSURES OF THE TEXT integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the feel and form of sense, the shifting boundaries between meaning and meaninglessness. A parody of art/ critspeak, educational instruction, gothic narrative, and pornography, it has been performed as a live work at major media centers and new music festivals both here and abroad. The piece was written, directed and delivered by Peter Rose; co-directed by Jessie Lewis; with sign language and ideographic symbols by Jessie Lewis; and with English simultran by Fred Curchack.

Awards and screenings: Whitney Museum of American Art Biennial; Red Ribbon, American Film Festival.

1983-1984, color/so, 30m, \$35 Home Use; \$50 Other

Babel

BABEL uses processed voices, generic babble, kinetic texts and misleading film and video images to link the linguistic implications of a third nostril to the Tower of Babel and the Strategic Defense Initiative. It is the first part of a film/video/ performance work entitled VOX which will investigate the human voice as authority, instrument, apparition and enigma. BABEL has been presented at the Polyphonix Festival in Paris, at the New Music America Festival in Philadelphia, at the National Video Festival in L.A. and at the WeltMusikTage in W. Germany.

"The most compelling piece in the (National Video) festival...a work of efficacious political art which is also sensuously luscious and rich in ironic humor." —Christine Tamblyn, Afterimage

1987, color/so, 17m, \$40 Home Use; \$60 Other

Jay Rosenblatt

Blood Test

See film section of this catalogue for description.

1985, b&w/so, 27m, \$50 Home Use; \$100 Other

Paris X2

See film section of this catalogue for description.

1988, color/so, 26m, \$50 Home Use; \$100 Other

Short of Breath and Brain in the Desert

See film section of this catalogue for descriptions.

1990, color/b&w/so, 15m, \$20 Home Use; \$50 Other

Art Rosenblum

Where's Utopia?

Aquarian Research Foundation.

In 1988, Soviet social scientist Dr. Peter Gladkov, accompanied by a volunteer crew, took a whirlwind tour of successful cooperative communities in the U.S. WHERE'S UTOPIA? is the outcome of their trip. The video presents a rich diversity of cooperative systems, from housing to farming to food purchasing to insurance plans to neighborhoods and villages, pointing the way toward a future of people living in reverence for the earth and for each other.

This inspiring, 58-minute video offers a rare look at successful cooperative ventures in the U.S. that have achieved solutions to crises in the environment, housing, childcare and relationships that are harmonious, ecological, drug-free, comfortable, ethical and affordable.

1988, 58m, \$25 Home Use; \$75 Other

Phillip B. Roth

25-Year-Old Gay Man Loses His Virginity to a Woman

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Exploring my latent heterosexuality with porn star/performance artist Annie Sprinkle. Annie instructs in various aspects of heterosexuality and bodily functions, including the use of Tampax.

"...one of the truly hilarious videos of 1990...a celebration of all sexuality [which] shows that too many of us box ourselves into little containers that are stifling." —All Man Magazine

"...as artless as its title...Sprinkle thrives on self-objectification...[Roth] comes across as an exploitative adolescent living out traditional male fantasies." —Jewelle Gomez, *Outweek*

"...a pro-sex show and tell..." — Karl Sohnlein, *Village Voice*

Shown: Andrea Rosen Gallery, N.Y., 1991; Tom Cugliani Gallery, N.Y., 1991.

1990, color/so, 22m, \$40 Home Use; \$150 Other

Lynne Sachs

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See film section of this catalogue for description.

1987, 4m, color/si, \$25

The House of Science: A Museum of False Facts

See film section of this catalogue for description.

1991, color/so, 30m, \$25

Virginia Sandman

Fraulein Angst

Fraulein Angst is in therapy. She and her male doctor, both played by Sandman, don't see eye to eye. With careful compositions, Fraulein Angst mugs and pokes her face on and off the "video stage." Her doctor, a disorganized fellow, in the end is faced with his patient's true feelings.

1980, b&w/so, 7m, \$20 Home Use; \$45 Other

Woolf

See film section of this catalogue for description.

1988, b&w/color/so, 23m, \$45 Home Use; \$90 Other



25-Year-Old Gay Man Loses His Virginity to a Woman by Phillip B. Roth

Carolee Schneemann

Viet-Flakes

VIET-FLAKES was composed from an obsessive collection of Vietnam atrocity images I collected from foreign magazines and newspapers over a five-year period.

Magnifying glasses from the "5 & 10" were taped onto a borrowed 16mm Bolex in order to physically "travel" within the photographs—producing a rough animation. Images in and out of focus, broken rhythms and pans, the abstracted shapes and motions, speeding perceptual contradictions. For instance, a pointillism of

falling black specks in focus becomes bombs dropping through the sky; an impressionistic swirl of tones translates as faces of U.S. soldiers leading barefoot villagers from a gasfilled tunnel; a "Rembrandt ink drawing" focuses in as a tank dragging a roped body...

VIET-FLAKES was central in "Snows," the Kinetic Theater work I presented at the Martinique Theater, N.Y., 1966, in conjunction with Angry Arts Week. "Snows" concretized imagery and the denied ravages of the war and did its part in heightening moral outrage at the endless destruction. James Tenney's sound collage intercuts three-second fragments of Vietnamese religious chants and secular songs with fragments of Bach and 1960s "Top of the Charts."

1966, b&w/tinted/so, 11m, \$25 Home Use; \$40 Other

Paul Sharits

Figment I: Fluxglam Voyage in Search of the Real Maciunas

Shot almost entirely with single-system (direct sound) Super 8mm film. Trying to discover new conceptions of sound (synch and wild), I attack abstractionism and non-narrative in favor of an episodic (or idiotic) chronical-like "form." There are two subtexts that are narrative and that end in tragedy, if one is able to see the film in these terms (my techniques are all intentionally "wrong," perhaps bad, but that risky mode seems necessary if one wishes to allow "spontaneous" images to arise and form a dramatic tale). So the film is

SHARITS

subtextually tragic while the surface of it seems lax or zany. It is a "comedy" that is not, as a whole, funny. A sweeping, Douglas Sirk-esque "home" movie "on the road." Risk "reputation" as a careful "minimal-structuralist."

1977-1986, color/so, 175m, \$200

Rapture

"RAPTURE is a fierce vision of a Dionysian experience, a tightly controlled visual statement about the abandonment of self to heightened transportive states. It is also an exploration of the similarity between 'religious' and 'visionary' ecstasy and psychotic states." —CEPA (Buffalo)

"There is another antecedent for this videotape contained in the remarkable paper print collection of films in the Library of Congress that includes a series of clinical documents of people afflicted with epilepsy filmed at the turn of the century. Those films present a paradox for the viewer: Observing events (seizures) where pain remains trapped mutely and invisibly within the confines of the body even as its shadow is projected as a measurable mass across the indexical grid of the cinematic recording device. I imagine RAPTURE as another look at the inarticulateness of pain-the inadequacies of the recording device for fixing the radical subjectivity of pain...or ecstasy. In RAPTURE we are presented with a wounded and relentlessly objectified body demonstrating, with almost clinical control, the varieties of its own objectification." -Barbara Lattanzi

Screenings: CEPA Video Program, Buffalo; Kino Arsenal; Kino Eis Zeit; Infermental 7 (traveling exhibition of world video); Offensive Video Kunst, Dortmund, West Germany; London Film Festival; International Audio Visual Experimental Festival, Arnhem, Holland; S.F. Cinematheque.

1987, color/so, 20m, \$50

Elizabeth Sher

Brainwash and Beyond

Explore the parameters of the art/video interface with Elizabeth Sher and Phil Hopper's charged alternative to Empty-Vee (MTV). BRAINWASH offers montage impressions of techno nails in the contemporary cultural coffin while Flipper whines and grinds; WASH IT, where low-riders get squeaky clean at the drive-through to the spicy sounds of Steve Mitchell and Los Agitadores; a gruesomely beautiful look at amusement parks to industrial sounds by John Gullak; Hopper's award winning NOISE & TELEVOID. BOUND & GAGGED, among other tracks inspired by Uncle Bill Borroughs-hulahooping at Ground Zero-and more.

color/so, 60m, \$45

Dancing on the Edge of Success: An Interview with Choreographer Margaret Jenkins

Dancer/choreographer Margaret Jenkins discusses her sources and influences (Merce Cunningham, Martha Graham, Jose Limon to name a few) and describes her experiences in the early days of modern dance in New York, the building of her own company in San Francisco and the joys and difficulties of keeping San Fran-

cisco's premier modern dance troup alive and well. All this interspersed with a look at her dancers as they rehearse and develop a new piece in collaboration with Yoko Ono.

color/so, 30m, \$35

How to Market a Body of Art

Four members of the arts community-museum curator, gallery director, art consultant and performance space coordinator-discuss subjects ranging from the ethics of the art world to the sometimes tawdry aspects of the art/finance interface. Guidelines for launching art from the studio to the marketplace. Tips for artists, buyers and dealers on tax advantages, presentation and more. Upbeat and informative with just a touch of irreverence: says Nancy Frank of La Mamelle, "...if you're not making money in the '80s, you're not making art!"

color/so, 15m, \$30

Interview with Artists Program 1

"To be an artist today you have to have a certain goofiness and a certain commitment-and a certain way of paying the bills," explains burly and spattered painter John King; 75year-old video artist Vee Hotchkin gives away her secret of eternal youth in "Living at Risk"; humor is the tool of narrative painter M. Louise Stanley; sculptor Tyler Hoare replaces the Red Baron with the Sopwith Camel in San Francisco Bay; shiver to the mechanical horror of the leading masters of avant-garde irreverence-Survival Research Laboratories; a tour of the quirky underground radio personalities from three alternative radio shows, including Tim Yohanon of Maximum Rock'n'Roll.

color/so, 45m, \$35

Interviews with Artists Program 2

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Three minority artists reveal the genesis and motivation behind their singular art forms. John Abduljaami, an Oakland sculptor, carves poignant stories in roughly hewn wood; painter and printmaker Carmen Lomas Garza explains how she evolved beyond her artschooled sophistication to become a "pintura de monitos"; altar and installation artist Amalia Mesa Bains constructs her personal tribute to Santa Teresa as she begins her own "Renunciation"-a five-month fast-and loses 100 pounds (the art diet?).

color/so, 30m, \$35

Interview with Artists Program 3

Oakland realist painter Anton Ginter describes his attachment to his inner-city surroundings and their relationship to his love of the blues; internationally acclaimed puppeteer and mime Arina Isaacson talks about her "family" of archetypal dolls and her spellbinding method of moving them. "Arts Plural" artists Charles Amirkhanian and Carol Law explain the interaction between his sound/text and her surrealistic-pop slide images in their joint performances.

color/so, 30m, \$35

I.V. Magazine Volume #1

I.V. MAGAZINE is the perfect comeback to the white-bread blandness of network TV magazines. This wide-ranging pastiche of interviews, humor, satire and music opens with Sally Webster (of the Mutants) fumbling for a video fix. Next an interview with a policewoman is punctuated by her target practice on the firing range; a peep behind the scenes at "Fantasy Phone Call Service" and fashion mutilation set to John

STOOKEY

Gullak's industrial score in "Razor Ribbon." View the world through the lurid eyes of a shoe fetishist; chill to post-nuke delights; submit if you dare to Flipper's "Brainwash" music—and more.

"I.V. MAGAZINE keeps you off balance...a very welcome sign in times when the rewards go to those who play it safe." —St. Louis Post-Dispatch

color/so, 60m, \$45

I.V. Magazine Volume #2

Another upbeat amalgam of weird, whimsical and ironic visions; SHOWTIME, with soundtrack by Minimal Man, is a brutal critique of modern Americana; CONTRASTS alternates images from the capitol of capital, Hong Kong, and cradle of communism, China. Chat with a reformed bank robber who recently lunched with Reagan; listen to lies from anarcartoonist Paul Mavrides and audio ayatollah Doug Wellman; vote for your favorite crime of the week. Watch ads for products you won't believe exist, and a musical tribute to the roaring '20s featuring a SAMURAI TAP DANCER-and more.

"I.V. MAGAZINE reveals the irony and absurdity of modern life with humor powered by kinetic tension." —Arts & Entertainment

color/so, 60m, \$45

I.V. Magazine Volume #3

The latest edition of I.V. MAGA-ZINE—INFORMATION FOR PEO-PLE WHO CAN TAKE IT STRAIGHT. This full-scale invasion into the computer age is semi-conducted by that heart-of-gold, brain-of-silicon, mega-hostess—MacDonna. View kiddie beauty pageants; tips for handypersons and upscale house hunters; the whimsy of computerized martial arts; an

octogenarian who swears that "work makes young." The satire bites in an English "industrial music video" set to the tune of tearing velcro and FIND IT, a computer-animated frenzy in a dumpster with internationally acclaimed mime, Arina Isaacson, and the dog-gonest genie ever—and even more.

"This edition of I.V. MAGAZINE should blaze the trail for the penetration of art into the great American psyche." — Jonathan Formula

color/so, 60m, \$45

Just Another Weekend

JUST ANOTHER WEEKEND is a fresh, quirky comedy that cuts right to the heart of the X-Myth. Internationally acclaimed performance artists Rinde Eckert and Jo Harvey Allen strut their strange and wonderful stuff against the striking backdrop of the snow-covered (and we're talking five feet here) high country of Colorado. As the "gimme" decade skids to a close, filmmaker Sher takes a wry look at the icy pitfalls in the quest to have it all.

Two sisters, a corporate designer and an environmentalist, plot their escape from December's annual holiday shop-til-you-drop ritual only to find life and love not so peaceful on the Western Slope. Their misadventures on the journey away from it all lead them on a circuitous route—through chilling trailside liaisons and into the depths of a property development scam—back to the family hearth.

Original score by ROVA saxophonist Jon Raskin.

1989, color/so, 78m, \$45

What's Inside These Shorts?

What indeed! Well, there's JUG-GLING, a hilarious and manic short about the pressure of combining motherhood with work, starring Sue White (of the Mutants); BEAT IT, an exercise in frustration, in which players are granted the privilege of bashing the bejesus out of rubber moles; THE TRAIN-ING, as serious as any pottytraining film can be; CHECK UP, where radically cropped frames reveal the mechanics of feminine hygiene at its clinical coolest-a real GYN nightmare; plus a sweet tongue-in-bubblegummed cheek look at pre-pubescent lust-and more.

color/so, 50m, \$45

Women by Women

A historic exhibition of leading Hispanic artists portraying woman as healer, mother, sister, abuelita, indigena and worker curated by Amalia Mesa Bains and Maria Pineda at San Francisco's renowned Galeria de la Raza. Judith Baca, Carmen Lomas Garza, Lorraine Garcia, Rita Chavez and others explain how each has evolved an individual voice while paying homage to a common cultural heritage. In this personal, intimate look at the artists and their work, an evocative spirituality emerges as culture is transformed into myth.

color/so, 60m, \$35

Sideshow Cinema

Working Stiffs

Produced by Michael Legge.

An unscrupulous temporary employment agency discovers the secret to cheap labor. Through the use of voodoo spells, freshly killed employees are brought back to life to become workaholics from the grave. When a woman's broth-

er becomes a "dead"-icated employee, she finds herself in the middle of the murderous mayhem. Utilizing a B-movie horror facade, WORKING STIFFS is an offbeat satire of the American work ethic gone wild.

1989, color/so, 62m, \$25 Home Use; \$40 Other

Greta Snider

Four Films

Includes FUTILITY, BLOOD STORY, MUTE and HARDCORE HOME MOVIE.

See film section of this catalogue for descriptions.

1989-1991, b&w/color/so, 30m, \$30 Home Use; \$60 Other

Jeff Stookey

Western Movements (Four Films by Jeff Stookey):

See film section of this catalogue for description.

1986, VHS and 3/4 inch, b&w/ so, 43m, \$39.95 Home Use; \$200 Other

Chick Strand

Mosori Monika

See film section of this catalogue for description.

1970, color/so, 20m, \$50

Cosas de Mi Vida

See film section of this catalogue for description.

1976, color/so, 25m, \$50

Four Films by Chick Strand

Includes ANSELMO, WATER-FALL, GUACAMOLE, and MUJER DE MILFUEGOS (WOMAN OF A THOUSAND FIRES).

See film section of this catalogue for descriptions.

1967-1976, color/so, 32m, \$50

Elasticity

See film section of this catalogue for description.

1976, color/so, 25m, \$50

Loose Ends

See film section of this catalogue for description.

1979, b&w/so, 25m, \$50

Soft Fiction

See film section of this catalogue for description.

1979, b&w/so, 54m, \$50

Three Films by Chick Strand

Includes CARTOON LE MOUSSE, FEVER DREAM and KRI-STALLNACHT.

See film section of this catalogue for descriptions.

1979, b&w/so, 29m, \$50

Anselmo and the Women

See film section of this catalogue for description.

1986, color/so, 35m, \$50

Coming Up for Air

See film section of this catalogue for description.

1986, color/so, 26.5m, \$50

Fake Fruit

See film section of this catalogue for description.

1986, color/so, 22m, \$50

Two Films by Chick Strand

Includes ARTIFICIAL PARADISE and BY THE LAKE.

See film section of this catalogue for descriptions.

1986, color/so, 22m, \$50

Note: A complete set of all 11 videotapes is available for sale for \$400.

Mark Street

Winterwheat

See film section of this catalogue for description.

1989, color/so, 8m, \$15 Home Use; \$30 Other

Seven Films by Mark Street

Includes SCRATCH, JANUARY JOURNAL, SPRAY, THE MISSION STOP, WINTERWHEAT, LILTING TOWARDS CHAOS and FRACTIOUS ARRAY.

See film section of this catalogue for descriptions.

1983-1990, color/b&w/so/si, 77m, \$70 Home Use; \$200 Other

Linda Tadic

Systems of Authority, Methods of Repression

See film section of this catalogue for description.

1990, color/b&w/so, 40m, \$50

Jerry Tartaglia

A.I.D.S.C.R.E.A.M. and Ecce Homo

A.I.D.S.C.R.E.A.M.: AIDS is becoming a convenient excuse to desexualize gay culture and to promote the gradual dismantling of our civil rights.

"Acidic and militant—a colorful erotic scream." —Helen Knode, L.A. Weekly

"Gut wrenching and important...the kind of movie we have a right to expect from a gay film festival." —Joseph Lanza, N.Y. Native

Screenings: Whitney Museum for the AIDS Media: Counterrepresentations Program; 13th Annual Lesbian and Gay Film Festival, San Francisco.

See film section of this catalogue for description of ECCE HOMO.

1988-1989, color/so, 13m, \$50

Vocation and Remembrance

See film section of this catalogue for descriptions.

1981-1990, color/so, 12m, \$50

R.J. Thomas

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The Great 1950s Science Fiction Movie

R.J. Thomas's THE GREAT 1950S SCIENCE FICTION MOV-IE is a satire of and a salute to the sci-fi chillers of the '50s. You remember them—those silly monster epics that juveniles flocked to at the drive-ins before the days of high-priced special effects and high-priced popcorn.

Thomas wrote, produced, directed and stars in this valentine to Roger Corman and his contemporaries. The pic deals with a pair of failed playwrights scribbling a thriller for Low Budget Productions. Their screenplay-written more for rent money than for art-concerns a mad professor bent on taking over the world (what else?). He causes avalanches, floods and even calls the president to show he means business and to attract media attention. "The calls from Hollywood," he laughs, "will be coming any day now!"

1991, b&w/so, 50m, \$29.95

The Politician's Life

R.J. Thomas's THE POLITI-CIAN'S LIFE is a mock documentary about a stormy congressional primary race in California in 1956. Thomas worte, produced, directed and stars as 29-year-old novice candidate Gary Martin. Martin has one initial weapon—his name is the same as California's overwhelmingly popular governor.

The race begins with 17 maverick Republican candidates. But when Thomas Preston Wilson, a big cheese with a dazzling record, announces his candidacy, all the others bow out—except for Gary Martin. With a flair for showmanship a la Jack

Kennedy, Martin takes on the mighty Wilson, igniting what has been called the greatest congressional primary race ever held.

1990, color/b&w/so, 60m \$29.95

Western Flickers

WESTERN FLICKERS is R.J. Thomas's mock-documentary about a silent-era film studio that churned out westerns (or "oaters" as they were sometimes called) for two decades. The most colorful story in the studio's history occurred in 1909 when ex-Texas bounty hunter T.J. "I Always Get My Man" Spikes asked the studio to film his pursuit (and, he hoped, capture) of "The Cactus Kid," a notorious outlaw who had been robbing banks and trains for 25 years without being caught. Spikes wanted the adventure to be filmed and released as the "greatest western ever made." Studio head Thomas West asked Spikes how he was going to catch a bandit who had eluded the law for a quarter of a century. Spike's reply: "Leave that up to me, your job is to make a movie!"

1991, b&w/so, 50m, \$29.95

Tom Triman

You Dirty Rat

Music by Craig Inglis, Ron Mandlecorn, Jim Valley. Song "Patiently Waiting" by June Winslow. Voices by Tom Triman and June Winslow. Production Assistant: Beth Triman.

A hilarious parody of 1930s gangster movies. Puppet animation by award-winning animator Tom Triman enlivens the ragstoriches story of the rise and fall of Frankie the Feet, torn between making it to the top of the world and saving the life of his boyhood pal, priest Pat Pending.



You Dirty Rat by Tom Triman

1982, color/so, 52m, \$55 Home Use; \$65 Other

A Spark of Being

See film section of this catalogue for description.

1986, color/so, 6m, \$30 Home Use; \$40 Other

Tyler Turkle

Six Interviews

Includes WALK THAT DOG, OB-SERVEILLANCE, CUT, A QUIET AFTERNOON WITH STRANG-ERS, LINCOLN LOGS FOR JESUS and EXCESS, BLACK NOISE AND FAST MOVING PICTURES.

See film section of this catalogue for descriptions.

1975-1981, b&w/color/so, 38m, \$30 Home Use; \$75 Other

Walter Ungerer

Leaving the Harbor

LEAVING THE HARBOR follows filmmaker Guido Gruczek as he travels from Long Island, through New England, and up to Montreal casting a film, although he only vaguely knows what it is about. A film within a film, LEAVING THE HARBOR illustrates how art imitates life—how everyday occurrences and conversations become the scenes and dialogue for Gruczek's work.

"LEAVING THE HARBOR...is Ungerer's most polished work to date, without the slightest compromise of his tenacious private vision.

"A word on Ungerer's formal qualities: He loves to shoot in patient long takes, with encircling pans, holding on to scenes until they are played out. Furtunately, he is an elegant stylist, and locates a fading, bittersweet beauty in the autumnal New England palette. And there's an especially grand, complicated, Fellini-like coda: a "We're making a movie!" self-reflexive parade, reprising practically everyone who's crossed the screen." -Gerald Peary, Visions

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Leaving the Harbor by Walter Ungerer

Awards and screenings: Juror's Award, Black Maria Film Festival; Athens International Film Festval; Museum of Modern Art Cineprobe.

1991, color/so, 77m, \$85 Home Use; \$250 Other

Willie Varela

Eight Films by Willie Varela

Includes BECKY'S EYE, STAN AND JANE BRAKHAGE, RE-CUERDOS DE FLORES MUER-TAS, JAMES BROUGHTON, GEORGE KUCHAR, FEARLESS LEADER, SOUND DECISIONS and IN PROGRESS.

See film section of this catalogue for descriptions.

1979-1985, color/so, 51m, \$60 Home Use; \$80 Other

Making Is Choosing

See film section of this catalogue for description.

1989, color/so, 40m, \$80 Home Use; \$100 Other

Michael Wallin

The Place Between Our Bodies

See film section of this catalogue for description.

1975, color/so, 33m, \$50 Home Use; \$80 Other

Monitoring the Unstable Earth

See film section of this catalogue for description.

1980, color/so, 20m, \$40

Fearful Symmetry

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1981, color/si, 15m, \$30

Along the Way

See film section of this catalogue for description.

1983, color/so, 20m, \$40

Three Films by Michael Wallin

Includes MONITORING THE UNSTABLE EARTH, FEARFUL SYMMETRY and ALONG THE WAY.

See film section of this catalogue for descriptions.

1980-1983, color/so/si, 55m, \$90

Decodings

See film section of this catalogue for description.

1988, b&w/so, 15m, \$30 Home Use; \$50 Other

David Warren

Escape from Alcatraz

Documents the struggle of Jack Ball, fifty-year-old Bay Area personality, to meet the challenge of the world-famous triathalon by the same title. The work introduces Ball through the device of a tongue-in-cheek sports background/interview section, then proceeds to footage of the swim, bike and run sections of the event.

Soundtrack music by Oregon.

1991, color/so, 19m, \$20 Home Use; \$35 Other

Chel White

Five Films by Chel White

Includes CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA); METAL DOGS OF INDIA; OOH, AHHH; MACHINE SONG and WET.

1984-1991, color/so, 20m, \$25 Home Use; \$40 Other

Ted White

The Films of Ted White

Includes THE PASSION OF GOOSE EGG TUFFY, INTO THE GUESSED AT, HEART LIKE A LITTLE FIST and PAWKEDEE OF THE MIGHTY.

See film section of this catalogue for descriptions.

1984-1989, b&w/so, 33m, \$15 Home Use; \$20 Other

Andrej Zdravic

Four Early Films

Includes WATERBED, BREATH, SUNHOPSOON and VENEZIA.

See film section of this catalogue for descriptions.

1974-1981, b&w/color/so, 29m, \$37 Home Use; \$60 Other



FIVE FILMS by CHEL WHITE

on video

- •CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA)
- •METAL DOGS OF INDIA
- •ОООН, АННН
- •MACHINE SONG
- •WET

"CHOREOGRAPHY FOR COPY MACHINE (PHOTOCOPY CHA CHA)" a film by CHEL WHITE

Five Films by Chel White

Anastomosis

ANASTOMOSIS is a film about the human hand, expounding upon not only its physicality, but also its spiritual significance to man's life. I had been introduced to the surgeon's art by my father, an experience which resulted in the film PHE-NIX (also distributed by Canyon Cinema). In ANASTOMO-SIS, my aim was to show the intricate beauty of the inner hand-as revealed to me by microsurgeons in San Franciscoand to extend this revelation to the large area of everyday living seen in the work and play of former patients.

"...a beautiful creative montage." —Black Maria Film Festival "...outstanding in the field of microsurgery and an extraordinary work from every point of view." —Parc de La Villette

"...a brave and necessary film.
Rather than offer a lecture-type
narrative, Zdravic gives us a
compelling and triumphant
mixture of humanism and science—at last!" —Gordon Ball

1982, color/so, 58m, \$57 Home Use; \$90 Other

Elemental Energies: Three Films

We are living in a very special time. We are becoming aware that our beautiful planet is a living sensitive organism in which all is interconnected. The movements of air, fire, water...all speak of the same basic energies which permeate the cells of our very bodies—

the great wisdom of nature. My films exist outside of trends. They aim to awaken a renewed sense of who we are and what our actions ought to be in our troubled world.

Includes AIRBORNE, KRES and RESTLESS.

See film section of this catalogue for descriptions.

1987, color/so, 28m, \$37 Home Use; \$60 Other

Addendum/Erratum



The Deadman by Peggy Ahwesh

Peggy Ahwesh

The Deadman

Made with Keith Sanborn.

Featuring performances by Jennifer Montgomery, Roman Quanta la Gusta, Scott Shat, Diane Torr and Leslie Singer.

"THE DEADMAN charts the adventures of a nearly naked heroine who leaves the corpse of her dead lover in a country house, goes to a bar and sets in motion a scabrous free-form orgy before returning to her house to dir. The film manages to approximate the transgressive poetic prose of Bataille (a mixture of elegance, raunchy defilement and barbaric splendor) while celebrating female

sexual desire without the usual patriarchal-porn trimmings." — Jonathan Rosenbaum, *Chicago Reader*

Shown: Whitney Biennial, 1991; Creteil International Festival of Films by Women; Melbourne International Film Festival; Festival de Nouveau Cinema, Montreal; Museum of Modern Art; Other Cinema, San Francisco.

1989, 16mm, b&w/so, 40m, \$125

Robert Ascher

Bar Yohai

Bar Yohai was a second-century visionary who, in popular belief, wrote the Zohar, the main Kabbalah text. Kabbalah is the lewish mystical tradition. All but the last scene in BAR YOHAI was created by painting directly on clear film, one frame at a time. The film's images-tree, mirror, candelabra, and the ten dots with which each is constructed-are the Zohar's figures for how the world got started and keeps going. Once every year there is a celebration honoring Bar Yohai at his tomb in Meron, Israel. The last scene is composed from

photographs taken on the roof of the tomb during the celebration. The soundtrack, a song praising Bar Yohai, was also recorded during the celebration in a town (Safed) a few miles from the tomb.

Shown: Chicago International Film Festival (Award); Jerusalem Film Festival; New York Exposition of Short Films. Cat's Ci

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1988, 16mm color/so, 6m, \$20

Blue: A Tlingit Odyssey

In just about every culture, there is a myth in which a hero ventures forth, discovers something of great value, and then returns with his gift. The details vary from culture to culture, but everywhere the broad outline is maintained. BLUE is a visual rendering of the Tlingit hero myth. The Tlingit are Native Americans who live in southeast Alaska. In their version of the myth, the heroes are four brothers who search for the color blue, find it and return home. The images were created by drawing and painting directly on clear motion picture film. All together there are over 7,000 drawings. BLUE looks organic, spaceless and timeless, all of which is in keeping with the nature of myth.

Shown: American Indian Film Festival; Los Angeles International Animation Festival; Canadian International Film Festival (Award).

1991, 16mm, color/so, 6m. \$20

Stan Brakhage

Cat's Cradle

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"Sexual witchcraft involving two couples and a 'medium' cat."—Cinema 16

1959, 16mm, color/si, 6m, \$21

Lawrence Brose

An Individual Desires Solution

A structural cinepoem concerning the mystery of death through the struggle for answers and survival of my boyfriend Kevin, who passed away on my birthday in Sussex, England. Before Kevin died, he asked me to redefine the acronym AIDS as An Individual Desires Solution—hence the title.

The titles of text in the first section are transcriptions from the frantic phone calls with Kevin as he describes his life with the disease. The sound in the second section is of Kevin's voice, recorded over long distance telephone lines then rerecorded on multiple tracks. This distortion transcends language by focusing on the sound of the struggling voice while also creating rhythmic and atmospheric counterpoint to the images.

The second section consists of images of Kevin in his apartment and images taken from a train window. The images function metaphorically for the absolute terror and pain being experienced by both Kevin and



An Individual Desires Solution by Lawrence Brose

myself. All I could do was to hold onto him and the camera; as he suffered far away from me, all I had were the images to edit through the helplessness.

"The film is excruciatingly painful to watch because its form forces us to experience the discomfort of not knowing rational solutions to the irrationality of the disease. People who enjoy the sentimental AIDS death narratives of the Teleculture would not enjoy Brose's film. And I think that is exactly why they need to see it." —Jerry Tartaglia, *Out Week*

This film was originally shot in Super 8.

1986-1991, 16mm, color/b&w/ so, 16m, \$50

Larry Jordan

The Black Oud

THE BLACK OUD represents a subtle new direction in documentary. I have used the term "bio-documentary" to describe this slight, though essential, difference between my film and the majority of personal or experimental documentaries made in the last decade.

The prefix "bio," of course, means "life." But what I refer to specifically here is the connotation of biography. The film shows only one woman. Most biography, however, details information about a specific human being: who that person is

and what he or she did when. Some of those elements occur in THE BLACK OUD. But there is a difference.

The film is truly about Joanna McClure. It follows her actual activities during the summer of 1990. She traveled in Rome and the Greek islands, saw ruins and temples, read, sometimes swam, dressed, wrote lines of poetry, sat at cafe tables, etc. She did all these things; the camera recorded them. (Is there perhaps too little information about daily lives of people?)

Through the use of H.D.'s great poem, "Hermetic Definitions," as the fictitious thoughts of Joanna, a kind of everywoman is projected onto the screen, and it is no longer simple biography, but bio-documentary, a document of all life.

1992, 16mm, color/so, 45m, \$75

Lynn Kirby

Three Domestic Interiors

Working with the difference between film and video, public and private life, three characters give soliloquies to the outside world. These moments of public expression are addressed via each person's home telephone. Fragments of conversation, legs of couches, bits of potted plants become the revealing components of each character's domestic environment—an environment that simultaneously protects and imprisons its inhabitants.

1992, 16mm, color/so, 42m, \$60

Saul Levine

As Is As

Kerry Laitela delivers an elegiac account of the passions and struggles of a female chameleon.

16mm, color/so, 4m (18fps), \$10

Dana Plays

Recollection

The film is about birth, death and timelessness. Storied told by my grandparents are heard as a series of images poetically repeat and weave through the narration and ambient sounds.

1991, 16mm, color/so, 6.5m, \$20

Zero Hour

ZERO HOUR examines the changing face of war documentation by deconstruction a 1945 U.S. Navy-sponsored film promoting Victory Bonds which depicts W.W.II orphans wandering through rubble searching for food, migrating and caring for their siblings. By optically printing the W.W.II footage and intercutting other footage of documentation, ZERO HOUR constructs an apocalyptic reality in which the 1945 footage becomes timeless and the face of war seems to be an inherent aspect of humanity.

1992, 16mm, b&w/so, 30m, \$45 Available for sale on videotape.

E.S. Theise

Renga

"...renga composition can be described thus: A group of poets, usually three or more, meets to compose a long poem of several short stanzas. The may take turns according to some planned order, or volunteer their contributions, one stanza at a time... The points of renga writing is not to tell a story in a logical progression. Each stanza must move in some new direction, connected to the stanza just before it, but usually not to earlier stanzas. When reading a renga we do not discover a narrative sequence, but zig-zag over the different imaginary landscapes of the poets' minds, much as a spaceship coming out of polar orbit might flash now over ice and snow, now over teeming cities, now over green forests, ultimately to splash down into blue ocean. As readers, we should enjoy the flow of sights, sounds and insights as they tumble past. Indeed, 'enjoyment' is a key word in earlier description so f renga by the first poet to codify the rules of the game." -William J. Higginson, The Haiku Handbook

Substitute "shot" for "stanza," filmmaker" for "poet" and "view" for "read." Shots and cuts by Erik Anderson, Paul Baker, Nathaniel Dorsky, Kurt Easterwood, Bud Lassiter, Geoffrey Luck, John McGeehan, Alan Mukamal, Dean Penniston, Laura Poitras, Kim Tempest, Eric Theise.

1989, 16mm, color/b&w/si, 6m, \$20

ERRATUM

Deborah Fort has withdrawn her work.



Temple of the Mind by Leland Auslender

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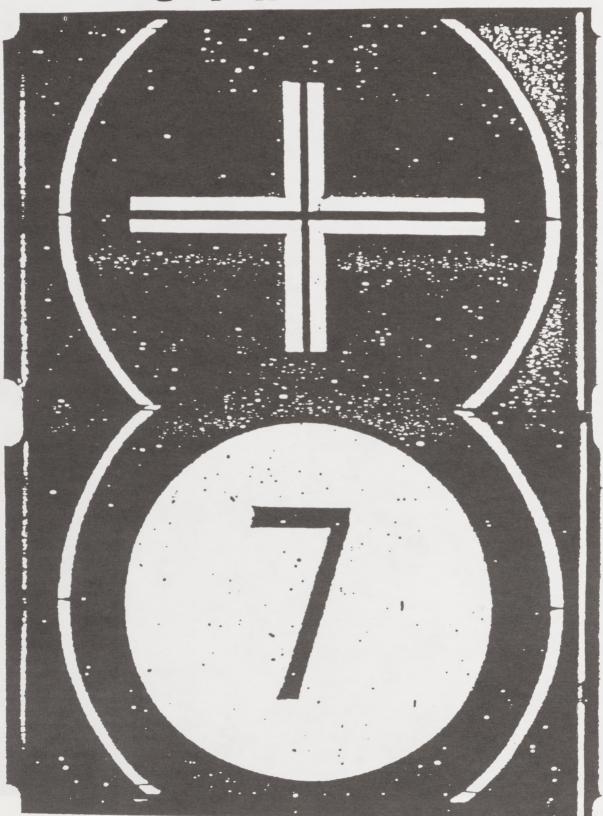
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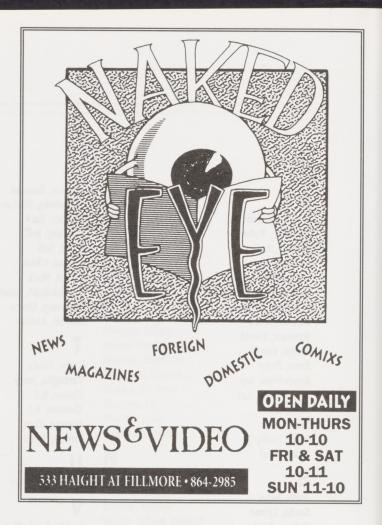
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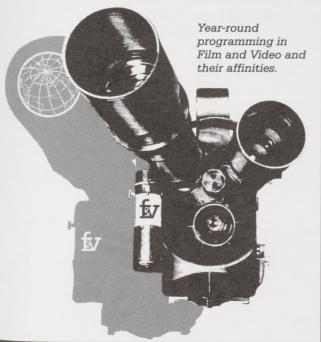
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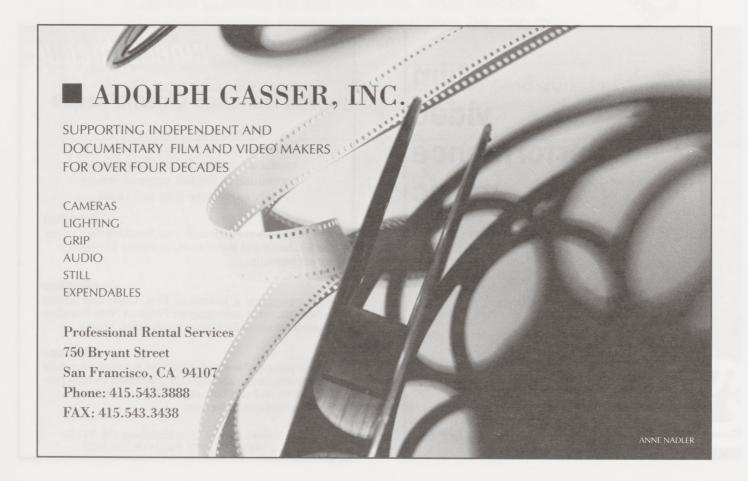
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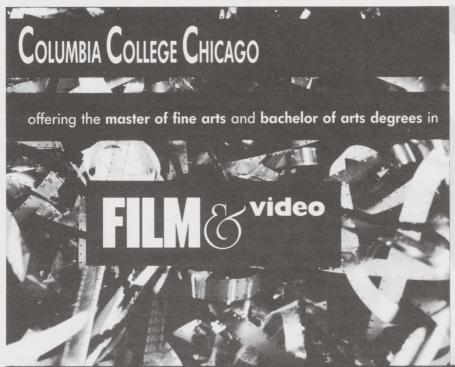
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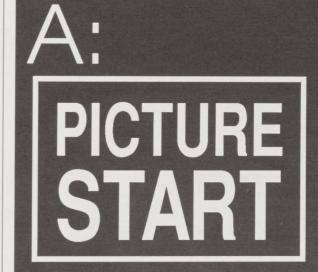
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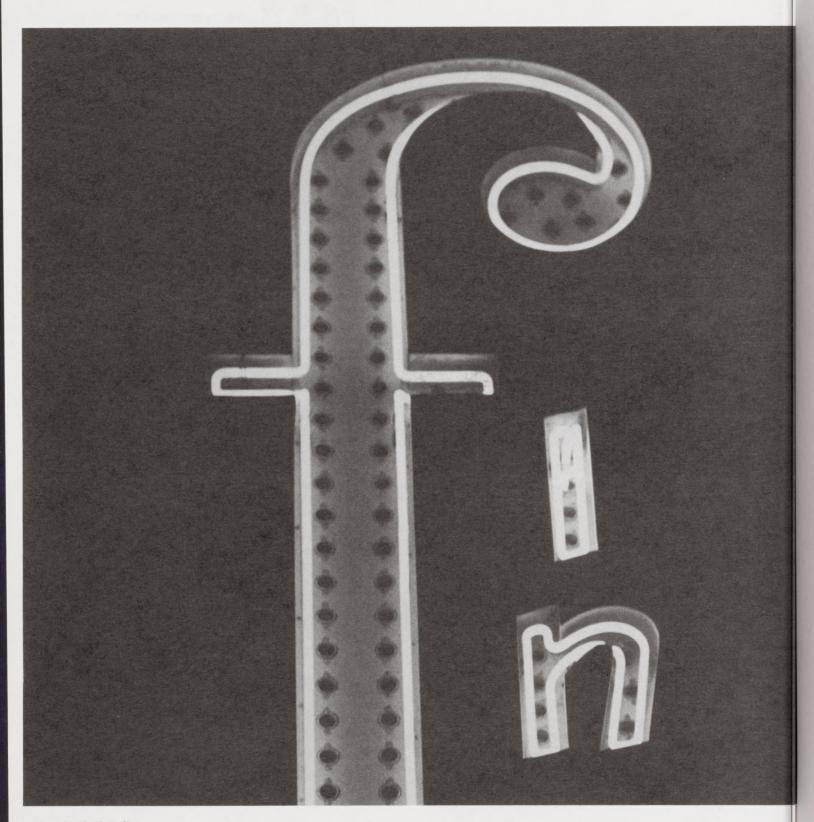
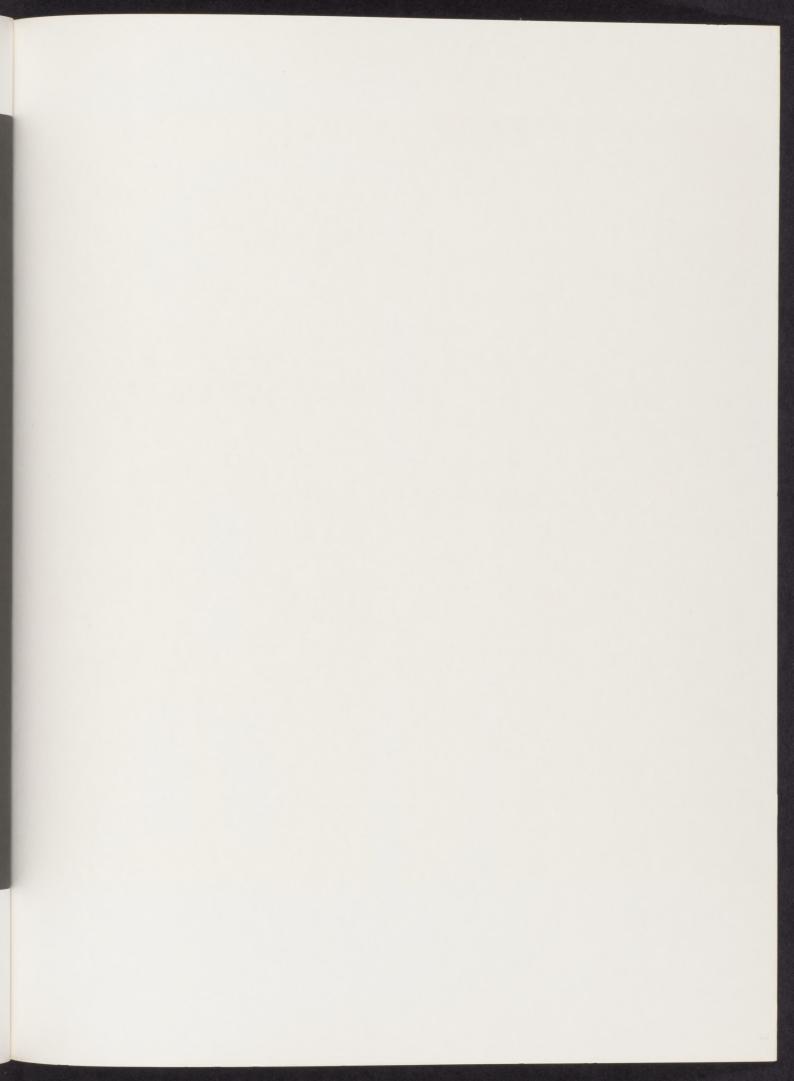
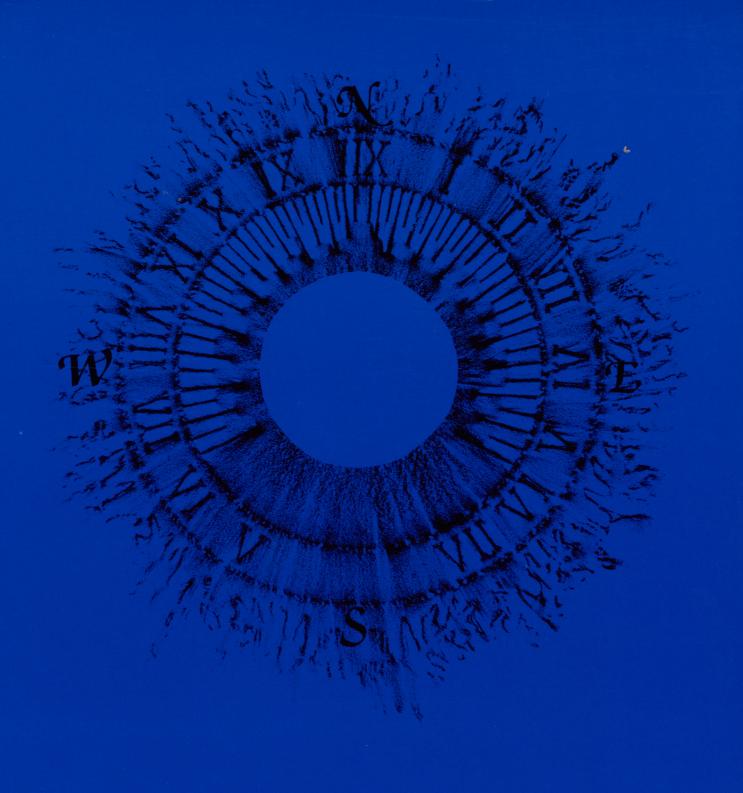


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